THE ASBURY SEMINARIAN

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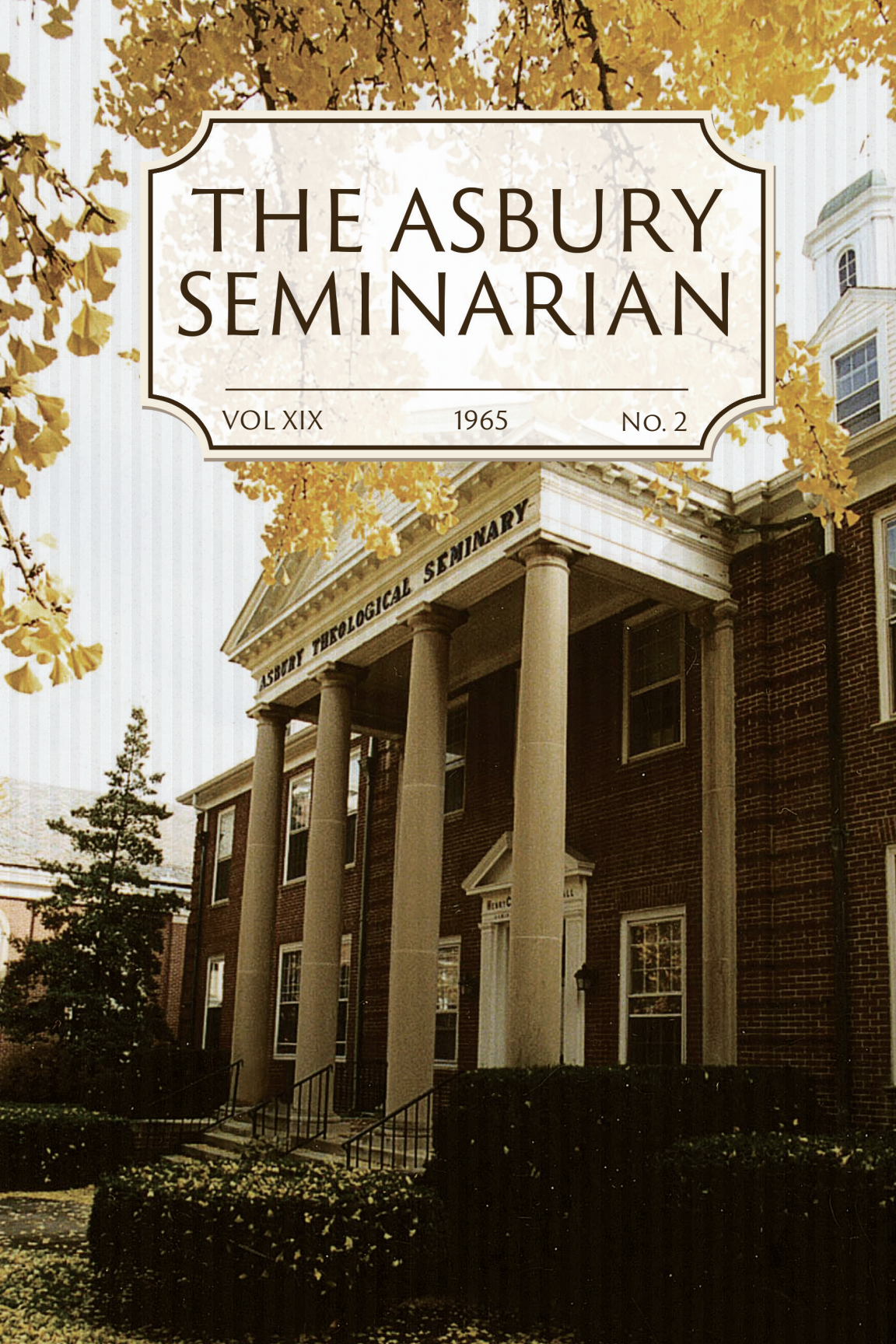

The ASBURY SEMINARIAN

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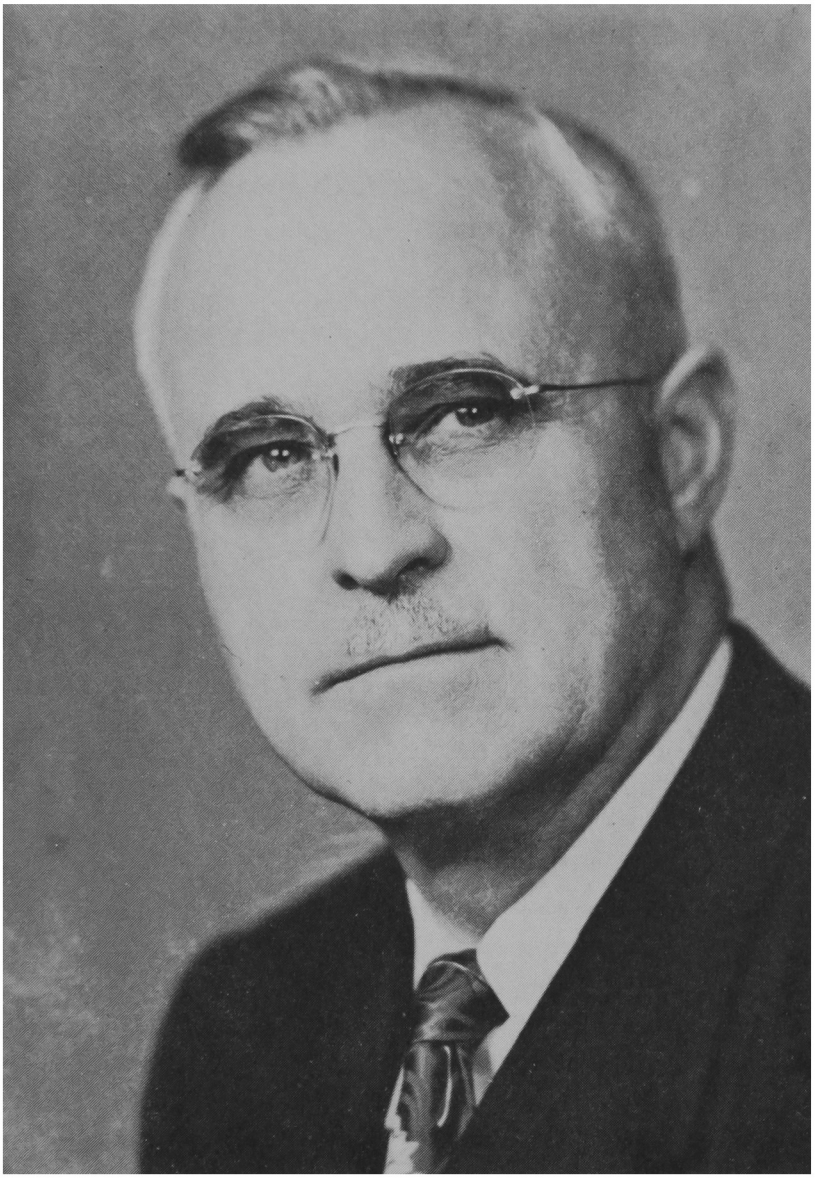

To

WILLARD R. HALLMAN, B. Mus., Mus. D.

from 1952 – 1965 Professor of Church Music
at Asbury Theological Seminary
this volume of *The Asbury Seminarian*
is gratefully dedicated by
his colleagues

Editorial . . .

Willard R. Hallman: An Appreciation

Frank Bateman Stanger

The influence of music is seen primarily in the personalities and lives of those who come under its sway. Dr. Willard R. Hallman is truly one whose total life has been influenced by the art to which he has devoted himself professionally. Naturally gracious, and richly enhanced by the gifts of God's grace, Willard Hallman's personality and character has been perfected by the power of music. He is one of those "musical people who always seem to be happy." He fits the description of the musician: "His very foot has music in it as he comes up the stairs."

Music makes a person nobler and causes a Christian to become more saintly. It is "music that washes away from the soul the dust of everyday life." Addison wrote aptly: "Music wakes the soul and lifts it high and wings it with sublime desires, and fits it to bespeak the Deity."

Music must have its interpreter. One has reminded us that "there is no truer truth obtainable by man than comes of music." But such truth in music must be interpreted by those who understand. Dr. Hallman is a superb interpreter of sacred music. His is the enlightened gift of helping others understand the rich meanings latent in such music. He is particularly gifted in the interpretation of music through choral presentations. To be reminded of this, one has but to recall the musical selections presented by the Seminary Singers and the Seminary Chorus. The exquisite interpretation of Mueller's "The Lord's My Shepherd" imparted to the listener an awareness of the guiding presence of the Great Shepherd. Each rendition of "Christ the Lord is Risen Today" seemed like a contemporary resurrection morning. Bach's lovely "May God Smile on You" inspired one to commit anew himself and his children to the compassionate care of the Heavenly Father.

Music has its inspiration. Willard Hallman is an inspired musician. As a result, his life, his teaching, his conducting of music have been an inspiration to others. He has inspired us to worship through music. He has helped us to understand the relevance of Martin Luther's words: "Next to theology I give to music the highest place and honor." "Music is the art of the prophets." Likewise, we appreciate with a new freshness what Chateaubriand meant when he

declared that "music is the child of prayer, the companion of religion." With Carlyle we gladly confess that "music is the speech of angels," and Chalmers voices our sentiments when he writes that "music is the language of praise."

Willard Hallman is gifted as a leader of congregational singing. Many have paid him the high tribute of saying that they have never known a song leader who could so inspire others to sing. One has but to remember those thrilling occasions when he has led great congregations in the singing of "All Hail the Power of Jesus' Name," to the tune of Diadem, and in the singing of "How Great Thou Art."

Willard Hallman has also inspired seminarians in the realization that music is an indispensable tool of the Christian worker. Hosts of seminarians, under his influence, have gone to their chosen fields of labor with their personal and professional lives inspired by sacred music.

Music makes its impact. I am thinking primarily of the impact of Willard Hallman's ministry of music upon Asbury Theological Seminary as an institution. He has helped to create the Seminary's image in the contemporary religious world. He has insisted that the music of evangelism also be of high quality. He has clearly demonstrated that classical sacred music and spiritual sanctity are entirely compatible. He has always demonstrated that dedication to the highest includes the appreciation of the best. And such an institutional concept of music, inspired by this Greatheart of the musical arts, has made a profound contribution to the creation of Asbury Theological Seminary's image in the contemporary world.

We at Asbury Theological Seminary thank God for Willard R. Hallman. Dedicated saint, talented musician, gifted interpreter of music, a constant inspiration to all who have shared in his life and teaching, we honor him for his tremendous contributions to the work and influence of Asbury Theological Seminary. The entire Seminary Family says "Thank you" to this Christian gentleman for an outstanding musical ministry magnificently performed.

"Music is a prophecy of what life is to be."
(Child)

"That heavenly music! what is it I hear?
The notes of the harpers ring sweet in mine ear.
And, see, soft unfolding those portals of gold,
The king all arrayed in his beauty behold."
(Muhlenberg)

A Biographical Tribute to Father

Roy Hallman

It is both my happy privilege and my fearsome task to tell you briefly some of the things I remember about my father. As many of you know, I am a musician and not one who prepares speeches or biographical sketches. Preparing choral music for a service honoring my father would be a joy, but, in spite of inexperience, I accept this assignment with the prayer in my heart that something of the radiance of his Christian life and the marvel of his accomplishments may shine through.

"Whoa!" Oliver Hallman gave his habitual but unnecessary order to the already motionless horses. No echoes resounded as the boys, Clifford and Willard, tested their lungs, for these were the fertile, unploughed plains of Western Canada, and as of this moment the Hallman family claimed as their homestead all that the eye could see. Oliver's wife, Zelinda, stepped down from the covered wagon with a sigh of relief, for the distance from Kitchener, Ontario, to this "section" of government-given land was, to the mile, the extent of her endurance.

Oliver was not an inexperienced farmer, and with the help of his two husky sons he soon had the "place" producing. After several years of bumper wheat crops and of reinvesting in bigger and better farm machinery and buildings, the weather cycle seemed to change. The rains became more and more infrequent, and to tilled soil came the moistureless penalty—dust. Without the natural ground-cover of prairie grass to hold the soil in place, the devastating winds made the province of Alberta a Canadian dust bowl.

It was during this difficult time that Willard decided to go to Calgary, the largest of the nearby cities, to seek whatever good fortune he could find. Soon he was an auto mechanic in a garage. He had not been in Calgary long when he read in the newspaper that a series of evangelistic meetings was to be held in the city. He went the first evening, and, for the first time witnessed an evangelistic song leader in action. Arthur McKee became Willard's inspiration.

The idea grew on him that he too could lead congregational singing. A few nights later he talked with Mr. McKee about evangelistic music as a profession and received strong encouragement. Not

all agreed with Arthur McKee, however. Zelinda, when she heard about it, said, "Ach, Willard! I have never heard of anyone making a living singing. Why don't you choose some substantial work such as farming, or perhaps even the ministry." Everyone he talked with discouraged him, hinting darkly that should he take up music as his exclusive occupation, he would most certainly starve. But the young man was not to be deterred. His mind was made up.

Shortly after his twenty-first birthday Willard was on his way to "the States" to attend Chicago Evangelistic Institute. During his several years at C.E.I. he found just the courses he needed.

He found, too, an extra-curricular activity that was matched by no previous happiness of his life. In those days a decree from the president of the Institute, Mrs. Iva D. Vennard, made "dating" almost impossible. In fact, so straight-laced were the school regulations that no one of the opposite sex could so much as speak a casual greeting in the halls. But love cannot be easily regulated. The intolerable restrictions merely aggravated the situation. Various plans were devised by concerned students, and soon Willard joined a gospel team. Of course, it was no coincidence that a lovely local beauty by the name of Ramona Hammer was the pianist. The two could hardly be blamed for talking while riding to and from church services. Willard's extra-curricular activity thrived.

The newly-weds—Mr. and Mrs. Willard Hallman—were indeed happy. After three years their joy was enhanced by a new addition to the family. At this time the Hallmans were living in Princeton, New Jersey. Soon Willard was seen knocking at apartment doors, proudly displaying his precious, and no doubt precocious, bundle of boy. Dr. John Finley Williamson and his wife joined with the students of Westminster Choir School in wishing the young couple well. Willard meantime was hard at work in Dr. Williamson's new school for choir directors. Part of the musical preparation in this now famous school included music theory, piano, choral conducting, voice, and various choral performances with major symphony orchestras, such as the New York Philharmonic and the Philadelphia Orchestras. That same year Willard was elected to the highest honor the School could afford. He was the Choir School's first student body president.

Some folks take weekend trips to the country for relaxation, but Willard and Ramona traveled each weekend to a large Methodist church fifty miles distant where they served as choir director and organist. Student positions of this kind sometimes spell the difference between financial ruin and solvency. But they are also a sort of internship or apprenticeship.

Upon graduation from Westminster Choir College, Willard and Ramona were asked by the same church to remain on a full-time basis. This they did, and during the next several years they had a full and rewarding ministry through music.

In course of time one day the postman delivered a letter to the Hallman home. It was from Dr. Clarence J. Pike, president of Cascade College, Portland, Oregon, inviting Willard to become head of the music department in that interdenominational liberal arts college.

Under the musical direction of Willard Hallman, Cascade College became a true pioneer in a cappella choir music on the West Coast. The traveling choir, which toured full length of the Coast, from Canada to Mexico, was among the first two or three touring a cappella choirs.

Willard and Ramona were co-workers with men of highest evangelistic stature. Among them were H. C. Morrison, C. W. Ruth, Paul S. Rees, J. C. McPheeters, Gipsy Smith, John Brasher, Oswald J. Smith, C. W. Troxel, D. Willia Caffray, J. G. Bringdale, L. A. Reed and E. Stanley Jones. Camp meetings from coast to coast kept their slates full for years in advance. Each summer during the three college-vacation months, Willard left the campus to contribute his exceptional skill to the work of the camp meetings.

After nearly fifteen years at Cascade College—years of vigorous musical growth and achievement, years of imparting spiritual values and a sense of direction to eager students—an emergency call came from the infant college of Willard's own denomination, the Mennonite Brethen in Christ Church. The leaders felt that his mature experience in the field of music, coupled with the abiding presence of the Holy Spirit in his life, was a combination desperately needed in the young and struggling school. In a few years the college was on its feet and growing steadily. Its music department could stand as an equal with that of other first-rate Christian colleges.

One day, through President J. C. McPheeters, there came an invitation to head the music program at Asbury Theological Seminary. There had always been a warm place in Willard's heart for Asbury College and Asbury Theological Seminary. Many of those with whom he had worked with evangelistically and educationally had had their roots in one or both of these institutions. God was leading, and in the fall of 1952, Willard and Ramona began a new and even more wonderful phase of their lives. Nearly fifteen years have passed since the Hallmans first became a part of Asbury Seminary. No one would question the significant part they have played in the spiritual, educational, and promotional work of the Seminary.

In those early days when he dreamed of evangelistic song leading, Willard never thought as far ahead as his seventieth birthday. It came on February 10, 1965, and now semi-retirement is near. Many are the lasting accomplishments of the years. Who would have guessed that the boy who tested his lungs on the frontier plains of Alberta would become head of the music department of Asbury Theological Seminary? The boy who dared to dream of music as a

profession—when such a thing in the vicinity of his boyhood was unheard of—followed the call of God, and in so doing has touched the lives of multitudes—perhaps even your life. I thank God that he touched mine.

God of our life, through all the circling years,
We trust in Thee;
In all the past, through all our hopes and fears,
Thy hand we see.
With each new day, when morning lifts the veil,
We own Thy mercies, Lord, which never fail.

God of the past, our times are in Thy hand,
With us abide.
Lead us by faith to hope's true Promised Land;
Be Thou our guide.
With Thee to bless, the darkness shines as light,
And faith's fair vision changes into sight.

God of the coming years, through paths unknown,
We follow Thee;
When we are strong, Lord, leave us not alone;
Our refuge be.
Be Thou for us in life our Daily Bread,
Our heart's true Home when all our years have sped.

Sing With Understanding

Myron L. Tweed

Sacred music can play a vital role in helping to reach men with the Gospel. Not only the melody but its harmonization too plays a part in communicating the character and mood of the Gospel. In this capacity music owes full allegiance to the Word. If the biblical text is more readily understood in its musical setting, the music has fulfilled its mission and the worshiper has been enriched in spiritual experience.

Winfred Douglas, eminent Episcopal church musician, stated one of the concerns set forth by the Archbishop's Committee in 1951: "The music should be a fitting expression of the Word."[1]

What kind of music is best suited to elevate the text and convey its meaning? What in a hymn-tune will express the aspiration of the soul?

Great literary expression cannot have the fullest meaning when coupled with music that is mediocre. In setting the character of the text, the tune must be appropriate. There should be a critical examination of quality of melody, harmony, and rhythm. The melody should not be trivial. To enhance the worthy text, the tune must balance it in dignity and reverence.

In looking at musical settings of hymns in denominational hymnals, one occasionally finds some inequities. A "jiggy," trivial melody has been set to a text that teaches a message of prayer or consecration. Hymns in themselves worthy in thought and sentiment fall short of their usefulness because of their association with mediocre musical settings. For example, Nusbaum's "His Way With Thee" has a text that could be used following a sermon encouraging Christians to respond to a call of consecration. The tune, however, disrupts the occasion. Even if the tempo of the hymn is slowed to a more serene pace, it tends to become draggy and dull. In this instance the wedding of text and tune is a poor one.

Music which attracts attention to itself detracts from the message of the hymn. The tune is so busy displaying itself that it "upstages" the text. Extreme dissonances can be used to heighten the

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1. Winfred Douglas, *Church Music in History and Practice* (New York: Scribners, 1937), p. 240.

meaning of the composition in anthems or other forms of music which are "through-composed." However, in the strophis forms (hymns, carols), where the same tune is used for all the stanzas, extended dissonances are rather out of place. One stanza may serve well when the meaning of the text is appropriate, but the next stanza may be altogether different in meaning and the music ill-suited to it. Whatever is said must be stated in a concise, straightforward manner of text and tune.

Chromaticism or "sliding chords" may have their place in barbershop music, but in attracting attention to themselves they are unworthy of the greater task of presenting the Gospel. George Duffield's "Stand Up, Stand Up For Jesus" is a hymn that has wide usage. The stately tune Webb and its harmonization portrays the text effectively. However, the other musical setting to the tune Geibel, with its droll chromatic imitation, is less effective. The singer is distracted from the text by this dominating factor. A proper tune will provide a vehicle for the words without getting in the way. But the text must continually have the predominant position. One begins to see the difficult task of composing an interesting,vital hymn-tune, one which plays a supporting role without becoming the "star" of the setting.

Rhythm is an attribute in music which can lend verve, interest, and a surging quality in any composition. It too, however, can be used to excess, and as such becomes improper in hymn settings. Repetitious syncopations can set a motion in the music which soon becomes toe-tapping or "beat" music. As an example of this, one has only to listen to the Stamps-Baxter type of continuous beat in many of their gospel music selections. The participant, be he singer or listener, is more aware of the beat than he is of presenting a sincere, inspirational message of God. Though the singer of this type of music is sincere in the presentation of the message of the song, the beat of "back-time" continually gets in the way. Because of the intrusion of this repetitious, interrupting rhythm, the message of the hymn is clouded or even lost.

One of the musical innovations in present sacred music is the use of musical styles or idioms which are recognized as secular. When these styles suggest the music of the world and bring to mind the feverish syncopation of jazz and the sensual harmonics of the popular love song—then something is wrong with the standards of our church music. Hymn arrangements which contain these sentimental, crooning harmonies have no place in the sanctuary of the Lord. The feeling seems to exist among some gospel musicians that their type of "pop" entertainment music set to sacred words attracts youth to the church. It may attract the few but not the many. One needs to remember that the church is a sanctuary devoted to the worship of God. There can be no justification for drawing the music of the

theater into the church. Such music is geared to entertainment. Its melodies are cloy with sweetness, its harmonies lush, and its rhythms jaunty. The music of the church seeks to elevate the text and direct the worshiper to a vision of God. "Church music is good not because it is of a certain time or nationality or by a certain composer or school of musicians; nor because it is contemporary and popular; nor because it measures up to secular standards; nor just because it happens to be soft, or loud, or slow and steady or fast or rhythmic."[2] Worthy church music is that which fulfills its mission–reinforcing and portraying the message of the words.

Since the Christian church was founded, her leaders have sought to keep its religious song reverent, dignified, and free from secular or "worldly" association. As a result of the Edict of Milan (313 A.D.) granting toleration to the church, a spiritualized concept of music became known to wider circles. The early church had the foresight to clear away the remnants of ancient pagan musical life. The Christian leaders adopted from the past what was good, revised it, and gave it new spiritual import. "Primitive Italian Christianity had the task of preserving both the purity of the doctrines of faith, and the musical expression of that faith."[3]

The liberation of Christianity in the fourth century brought about a rapid growth of the church. "However, it created two problems that at first appeared contradictory; the one was the internal consolidation of the Church's musical life, with its growing exclusion of secular (pagan) music, the other was the necessary adjustment to the intellectual forces of ancient music and the task of injecting them with the Christian spirit."[4] As the masses began streaming into the church there was grave danger of their falling back into the heathen ways of thinking and doing. The inner spiritual preparation for the faith and its outward musical expression was a dire need of the new Christians. They had to rid themselves of heathen practices and accustom themselves to Christian ways of thinking. Melodies current in pagan use had to be kept from entering into divine service.[5] The early guardians of worship music are to be commended for their wisdom and foresight.

"About the time when Christianity shouldered the task of furthering intellectual progress, writers like Mertinus Capella (5th c.), Boethius (475-524) and Cassiodorus (490-580) produced a summary of ancient musical teaching on the basis of the writings of ancient

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2. Gunnar Urang, *Church Music for the Glory of God* (Moline, Ill.: Christian Service Foundation, 1956), p. 8.
3. Karl Gustav Fellerer, Tr. Frances S. Brunner, *The History of Catholic Church Music* (Baltimore: Helicon Press, 1961), p. 12.
4. *Ibid.*, p. 13.
5. *Ibid.*, p. 14.

musical theoreticians."[6] The early Greeks held the view that music affected character. Plato stated that if he were allowed to make the songs of a nation, he cared not who made its laws. The Greeks, realizing the power of music, attempted to control the musical activity of the people.

The process of determining what the psychological impact of the music should be was related to the "ethos" concept. "In the interpretation of verse they employed the musical possibilities of singing, using the tetrachord combination with 'mese' so placed as to suggest accurately the mood of the text."[7] Since the theory of ethos taught that different kinds of music produced different effects on the passions and emotions of men, enlightened Greek educators were concerned with the kind of music to which their young people were exposed. As a result, the churches established norms for music in the worship of the church. In the process, "ancient musical practice that could be made to serve the Christian tradition was effectively used. From the fourth century on church leaders handed on to future generations the adaptations of ancient musical theories, but only after sifting it and refurbishing it in Christian fashion."[8]

The development of church music culminated first in the collecting, standardizing, and arranging of church melodies by Gregory the Great (590-605). This is a task that modern church leaders too must assume in our age of musical extravagances. Historical perspective discloses the fact that scholars who are trained in the best traditions of musical culture and influences should guide the forms used in the sanctuary of God. Secular or "worldly" influences must be sifted out, and the lofty, inspirational music forms retained.

The musical setting of a congregational hymn should be such as will encourage the participation of the people. The hymn provides an opportunity for the participant to affirm his faith. A hymn setting that is stilted and of a lethargic, plodding character will be reflected in congregational singing. A dull tune never inspires energetic singing. As a member of the Hymnal Committee for the recently published *Hymns for Worship,* the author can say that every tune was carefully examined for its worthiness and character. The tunes of those hymns that spoke of courage had to "strike fire" in the hearts of the committee members. Appropriate examples of this kind of hymn would include "Soldiers Of Christ, Arise," set to the tune Diademata; "Lead On, O King Eternal," to the tune Lancshire and Marlatt; "'Are Ye Able' Said the Master?" to the tune Beacon Hill.

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6. *Loc. cit.*
7. Russell N. Squire, *Church Music* (St. Louis: The Bethany Press, 1962), p. 31.
8. *The History of Catholic Church Music, op. cit.*, p. 15.

For hymns that conveyed a spirit of prayer and aspiration, the tune had to stimulate earnestness and a common bond of commitment, as in "Breathe on Me, Breath of God," set to the tune Trentham; "O Master Let Me Walk With Thee," to the tune Maryton; and "Open My Eyes, That I May See," to the tune Scott. No tune was used which seemed to be listless or uncommunicative. No musical setting was accepted which did not complement the text.

There is commonly a close relationship between Christian thought and feeling and the hymnody inspired thereby. As Benson remarks, "Nothing is more futile than a congregational song that does not express the living faith of the congregation and its warmth of feeling."[9]

There are churches in America that have founded and nurtured a great singing tradition in their services. One has to attend only one of these services to feel the response of brethren of "like precious faith," when they lift their voices in singing the great hymn literature. This expression of the soul in congregational singing promotes devotion to the cause of Christ and assists in the spreading of the Word.

Each congregational body has its own distinctive worship characteristics. These derive from differences in form of worship, in hymnological heritage, and in cultural and economic backgrounds. Although these factors are to be reckoned with in hymnal compilation, standard denominational hymnals have a substantial number of hymns in common. A majority of hymnals now include the hymn forms of each period of hymnody. The strong German chorale is present. English, Scottish and Genevan psalm-tunes are included. The best of the English hymn-tunes–from those of the Tudor period to the contemporary era–are represented. The Gregorian melody is present, as well as the plaintive folk songs of various countries. As to American gospel hymns, in general only those which show quality of tune and text find a place. The *Mennonite Hymnary,* for instance, includes six sections representing various hymnic forms. It has standard hymns from ancient and modern sources, Lutheran chorales, metrical psalms, gospel hymns, and choral aids to worship.

In the respected, scholarly hymnal–*Hymns Ancient and Modern*–the editors express concern for the average congregation's ability to sing hymns belonging to historic periods. "Perhaps it may be well to state that in deciding on the exact form of the melody and the harmony, the Musical Editors have been concerned to provide a setting which should not be too elaborate to be rendered by a congregation supported by a choir of average ability rather than to include a setting which, although perhaps even more beautiful, would

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9. Louis F. Benson, *The English Hymns* (Richmond, Va.: John Knox Press, 1915), p. 576.

not fulfill this condition."[10] Extreme ornateness in some of the products of the eighteenth century called for simplification to meet today's need.

In addition to a hymn tune being singable, its range should accommodate the average congregation. For instance, men often find that the tessiture of a hymn is too high for them to sing for any duration of time. *The Hymnal,* a recent publication of the Evangelical United Brethren Church, has lowered the keys of several hymns in order to provide a more comfortable singing range.

Waldo Selden Pratt states that hymn-singing is fitted to serve three general purposes:

> First, it is one of the best methods by which a company of people can offer both prayer and praise to God. It is therefore a means of social worship. Second, it is a reactive force on those who engage in it, helping them to define and crystallize their religious ambition. It is therefore a means of spiritual self-culture. Third, it not only draws many persons into a form of united action, so as to declare their actual sympathy, and strengthen their sense of real brotherhood, but at the same time there is exerted through it a decided spiritual influence back and forth among those who act in concert. It is therefore a means of evangelistic pressure upon others.[11]

Discerning judgment should be excercised in the selection of hymns for service use. A good hymnal provides a topical index on a wide range of material which can be fitted appropriately and effectively into the service. The minister or lay worker should exercise careful judgment in the choice of hymns. The first hymn is usually an objective one, calling the attention of the worshiper to the reality of God's presence in the midst. A hymn may precede the pastoral prayer to assist in setting the mood and thought of the congregation, or it may follow the prayer to prolong its expressive moment. A hymn likewise may precede the sermon to point up its theme. After a sermon that has generated commitment or consecration, the congregation may express itself in a hymn of dedication. When it is clearly understood that the singing has a raison d'etre, the whole hearted response of the people will be forthcoming.

The choir can play a vital role in encouraging activity on the part of the congregation. If the choir sings with spirit and enters into the mood of the several acts of worship, the congregation will be animated thereby to a more sincere participation. The organist, too, can do much to promote the spirit of worship through music. He

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10. *Hymns Ancient and Modern* (Revised) (London: William Clowes and Sons, Ltd., 1950), ix.
11. Waldo Selden Pratt, *Musical Ministries in the Church* (New York: Schirmer, 1915), p. 58.

must play the hymns with correct phrasing, and through choir and organ undergird congregational singing. By the careful manipulation of the stops, the color tone of the organ is made to support the character of a given hymn. The introductory stanza should inform the people concerning the proper tempo of the hymn.

"Hymn singing will fail in congregations where there is no spiritual earnestness or religious life that craves expression."[12] It can be a tremendous stimulant to Christian experience, however, when it is cultivated with understanding and used with wisdom. One has only to look at its effectiveness in teaching the Gospel to the German Lutherans, or at the Reformed Movement of Calvin with its eventual spread to Holland, England, and the American colonies. "It has often been remarked that the sterling quality of the Scottish character is partly due to the persistent use for generations of the Scottish metrical version of the Psalms, with its singular earnestness and directness."[13] One need not wonder at the peculiar power of Methodism when he remembers that its hymnody, beginning with the genius of Charles Wesley, played a noble role. Even the gospel hymn, if one of better quality and if used discreetly, can be of genuine service in uniting brethren in the rewarding experience of prayer or praise. Sankey, the proponent of the gospel hymn movement in America, speaks of its success when used in congregational singing in Edinburgh, Scotland:

> The intense silence that pervaded that great audience during the singing of this song at once assured me that even "human hymns", sung in a prayerful spirit, were indeed likely to be used of God to arrest attention and convey gospel truth to the hearts of men, in bonny Scotland, even as they had in America.[14]

The hymn tune and the text should "wed" well, consequently the words and music should be compatible. They must agree in several areas. The declamation of the words should be well studied and stress placed on important words and syllables. Terms designating the Deity, important nouns and words of action, should usually receive the heavy accents. With respect to meaning, the tune should emphasize the text by allowing the important notes to correspond to the important words. A note may be important because of accent, or extra duration, or higher pitch, or a combination of any of these. Likewise, the melody and harmony should portray what the text is trying to say. One may consider the hymn as a miniature "tone poem," as it conveys the mood of the song.

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12. *Ibid.*, p. 75.
13. *Ibid.*, p. 66.
14. Ira D. Sankey, *My Life and the Story of the Gospel Hymns* (New York: Harper, 1916), p. 58.

> The hymn composer should not take his task lightly. He must write what the people can sing to their edification, and in so writing he has to avoid both the temptation and snares that lie in the way of all communal disciplines: Mass hysteria, superficial kindling of irresponsible emotion, and all forms of dishonesty and guile—and also that temptation to educate, to preach something other than the Gospel of Christ, to interpose a musical idol between the worshiper and the altar.[15]

The words or expressions of Christ and His Gospel are most sacred terms for the Christian. As such, they should be treated with great reverence. The Word is deserving of the best techniques of music composition.

Yet there are those who wilfully or ignorantly insist on adulterating the Word by setting it to secular forms of music. How out of place for churches to blatantly advertize "gospel hootenannys" when a raucous night of song is staged. The performers croon and stamp out the beat, apparently ignorant of the incongruity of wedding the Word to this form of entertaining music.

Only worthy music should be found in the company of the Word. Young people especially should learn to discriminate among the several types of secular music. Wholesome folk and ballad music will often furnish a needed outlet for adolescent expression of energy. In serious moments youth will the more appreciate turning to the great hymns of the Church for strength and inspiration.

Tactful church leaders may well organize special classes or clubs for the study of the different music types. This will result not only in the improvement of musical taste but will also serve to increase one's understanding and appreciation of Christian hymnody.

Another disturbing trend of late is the use of secular tunes for the setting of sacred text. "Carry Me Back to Old Virginny," written by James A. Bland, is a part of the early folk music of America. It has been widely sung and will be immortal in collections of folk music. The text and tune are inseparable, and the mention of either one immediately brings the association of the other. The musical setting reeks of melancholy and nostalgia. Yet several publishers have coupled this tune with the doleful text, "Carry Me Back to Calvary's Mountain." The association here is irreconcilable. In the first place, because of their long association, it is not possible to divorce the text and the tune of "Virginny." Secondly, the tune is sad, homesick, and hardly fitted to elevate this sacred theme. Thirdly, the parallelism in the title of the original folk text and the parodied religious effort is unfortunate. Among other tunes used in

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15. Erik Routley, *The Music of Christian Hymnody* (London: Independent Press Ltd., 1957), p. 171.

similar fashion are those from "Old Black Joe," and "On Top of Old Smokey." The western song "You are My Sunshine" has the audacity to become "Christ is My Sunshine." Many more are to be found in commercially-minded copyrighted publications.

If one is disposed to write poems on sacred themes, he will do well to find a fresh, singable tune that will convey the expression of the text. The two can live and grow together as one. On the other hand, a melody which has been associated with a secular text and which has found large acceptance in this regard can hardly be divorced from its secular association.

In the earlier development of sacred music, the church leaders realized the importance of using proper music forms in the sanctuary of God. Pope John XXII, in 1324, emphasized the central position of the liturgical melodies and the restriction of secular compositions and influences. In his decree, he rejected any means of musical composition which expressed contemporary secular art and also any projection into experimental techniques. "New means of composition would be acceptable only after they had been tried and had lost their force in contemporary secular music; only then could they be used to create an ecclesiastical music that was universal, not given to extremes and free from echoes of secular music."[16] For centuries the Church held to this viewpoint.

A composer of a later period who was concerned about the forms of sacred music was Michael Haydn (1737-1806). "Everywhere he endeavored to escape the jaunty, entertainment type of church music and to create a style distinct from the secular media."[17] This purity of style is evident in his hymn-tunes, Lyons (O Worship the King), or Greenland (The Day of Resurrection).

The Church must continually defend its borders, and use only those music forms which bring honor to the words of Christ. There should be a continual sifting process whereby unqualified musical techniques are discarded and only worthy tunes and harmonizations employed in the setting of hymns. Hymns are the media by which the congregation offers prayer and praise. They provide an avenue for the teaching of the truths of the Gospel. In addition, the use of music through hymn singing can help to create right attitudes for Christian living. "Each singing experience can be a time of re-dedication, re-commitment and renewal; each worship service another opportunity to make a decision for the Christian life."[18]

The Apostle Paul stated in I Corinthians 14:15, "I will sing with the spirit, and I will sing with the understanding also." He

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16. Russell N. Squire, *op. cit.*, p. 56.
17. *Ibid.*, p. 170.
18. Austin C. Lovelace and William C. Rice, *Music and Worship in the Church* (New York: Abingdon, 1960), p. 176.

emphasized the importance of understanding not only what he was singing but of being understood by his brethren. Herein lies the value of using the best musical forms for the high calling of singing the Gospel of Christ. Music that is destined to carry the truths of Scripture should be conscious of its sacred duty. It should be dynamic and earnest in its endeavor to inspire sincere participation, thereby achieving a unity of fellowship among believers. The tune and the harmonization should provide a proper setting for the text. The message then will be more readily understood. Salvation will be sought. Christ will become enthroned in the heart of the believer. Music then will have fulfilled its mission.

The Ministry of the Multiple Choir Program

Jack A. Rains

It was a downtown Methodist church in a large west coast city. The congregation attending Sunday evening service was growing smaller and smaller.

In an effort to provide meaningful activity for their own junior age children, the pastor's wife and the choir director's wife formed a junior choir. Rehearsals were scheduled for Sunday evenings during the youth hour. The first evening thirty-six bright-eyed juniors came for rehearsal. Nearly all of them, with their parents, stayed for the evening service. The size of the congregation was increased by a hundred. Overjoyed, the pastor remarked, "I don't care whether the choir ever sings or not. This boost to the evening service is worth the effort." Soon the children were singing at regular intervals at both morning and evening services, to the delight of parents and other worshipers.

Families formerly apathetic about evening church attendance became actively involved in the program of the church. Within three years there developed from one adult and one junior choir a six-choir program. In this way an active music program greatly strengthened the church during a period of uncertainty.

Many a pastor is confronted with the problem of a diminishing attendance in his evening service. Sometimes the congregation is so small, being made up of the "faithful few," that the pastor is tempted to devote only the "tagends" of his time in preparation for the service. The choir director and organist likewise are inclined to let up in their efforts, and the whole service ends up a second-class affair.

Some feel that the Sunday Evening Service, with its emphasis on evangelism, is a relic of the past. They reason, with good cause, that since the unsaved no longer attend, the service is no longer needed. Others grimly "hang on," feeling that to do away with the service is to let down the bars to admit increasingly the tide of secularism which seems to be gradually inundating the church. There is truth in both points of view.

The status of the church in the community has changed. No longer does social life revolve around the church. It is the school that dictates the activities, with the church and civic affairs being adjusted to a calendar of sports, fine arts, and social events.

Church membership is no longer a significant status symbol of community life. It is a private matter, not material to the individual's credit rating or to his integrity.

Sunday is no longer the Lord's Day, even to church members generally. It is the universal "day off"—a perfect setting for sports and other forms of entertainment, legitimate activities in themselves.

People have more leisure time than ever before and greater opportunities for recreation. The result is that we are busier. We drive farther. We belong to more organizations. All this tends to encroach upon the time traditionally given to the church. Midweek church services are discouraging affairs. Organizational or business meetings have to be scheduled on Sunday. Choir rehearsals compete against all forms of interests outside the church.

A generation ago competition was popular. The church was affected by it. Great preachers drew crowds by their oratory. The term "special music" entered the church vocabulary. Newspaper advertisements extolled the virtues of this preacher and that singer in an effort to fill the churches. Church vied with church. When the word "sensationalism" became attached to the work of the church, the "competitive" form of outreach fell into disrepute.

For generations the church at the local level was organized to evangelize the lost and build up the saints. The Wesleyan Class Meeting did this in the early days of Methodism. Of more recent origin is the Sunday school. Later came an emphasis on youth programs, as for instance, The Methodist Youth Fellowship. Both Sunday school and youth work continue to be effective in many churches. Other churches, however, find their Sunday schools anemic, adding little to the life of the church. In too many instances the youth service has developed into an hour of social activity.

In recent years a third program within the church has proved to be effective. Used to its fullest power, it is a worthy means of training in worship and churchmanship, and even in evangelism. The Multiple Choir Program involves the organization and training of children, young people, and adults in church music. It begins customarily with youngsters in the first grade and culminates with the service choir of adults. Happy is the church whose adult choir is reaping the results of years of training through the Multiple Choir Program.

At first glance it might seem that this program is too selective, of service only to children with fine voices. This is not true. The Program provides opportunity for all young people to learn to sing. One minister of music insists that all are welcome, including the child who cannot carry a tune. "This is my challenge," he explains. "I would no more keep a child out of choir for not singing properly than I would expect a Sunday school teacher to ostracize the child who didn't know his Bible stories."

It is true that not all who come up through the Program end up in the service choir. This would be too much to hope for. It does, however, bring out both young people and adults. It cultivates in them a reverence for the sanctuary. It encourages them to participate both intellectually and emotionally in the worship experience. Joining in the great hymns of the Church can be for all a rich experience. This kind of congregation worship becomes real. A people brought up in this kind of atmosphere is not easily swayed by every club or civic event which beckons.

How can the Multiple Choir Program help the church with its evening service? A pastor in Georgia realized an increased attendance when the children's choir began to participate in the evening service. He arranged for one of the younger choirs to sing at each service. Soon entire families were attending to hear the children.

As the young choristers grew enthusiastic about their work, they attracted their unchurched friends. As a result, non-Christian parents began to attend the evening services. Eventually many of these were integrated into the church. The pastor began to see the evangelistic possibilities of the Program.

The writer's wife was invited to organize a Multiple Choir Program in a church in San Gabriel, California. The church, under the leadership of the minister of Christian Education, was well prepared; and on the day of the first rehearsal one hundred sixty-five children joined four choirs. Six weeks later, on Palm Sunday, the combined choirs opened the morning worship with a Palm Processional. They were dressed in new robes made by women in the church, under the direction of a professional seamstress who was a dedicated Christian.

This was a neighborhood church ministering through the Sunday school to many youngsters whose families had never been to the church. These parents had consistently refused invitations from pastor and church visitors to attend revivals, Bible conferences, or adult Sunday school classes. After the Palm Sunday performance the pastor noticed that the next scheduled choir appearance was for Children's Day. He arranged for written invitations to be sent to the parents. The result? A church full of visitors and later five conversions definitely attributed to attendance at the Children's Day program. Within a year the children were evidencing strong loyalties to the services of the church. Families cancelled plans which interferred with choir rehearsals. Children chose church activities in preference to school plans.

Well chosen choir music will improve the taste of the singers. After a few years of choir training a high school freshman gave away her extensive collection of rock-and-roll records. "After the good music we've been singing in choir at church, I don't like rock-and-roll anymore," was her comment.

The Multiple Choir Program involves a great deal of organization and planning. It requires the assistance of about one adult for each ten or twelve children. Accompanists are needed. Directors and assistant directors must be trained. Helpers for attendance, robing, line-up, and the myriad of details of preparation and performance are required.

Graded choirs are easily organized in churches of all sizes. The church with limited leadership can begin with one choir but should place a definite age restriction on choir membership. Children in grades four, five, and six are the easiest and best with which to work. After a year or two it might be possible to organize the more self-conscious seventh and eight graders. Primary children will be clamoring for a choir of their own.

Recognizing the need for adequately trained personnel in the realm of church music, colleges and seminaries have included music courses in their curriculum. Qualified church musicians are thus constantly being released into the main stream of the church's life.

In a very real sense the ministry of music influences every department of the church. It is pedagogical–teaching Christian truth, principle, and worship; it is evangelistic–attracting fringe people or outsiders; it is integrating–holding the attention of the otherwise uninterested until they become concerned participants.

Perhaps the strongest ministry of music is in the area of worship. It provides an opportunity for the layman, young or old, to perform a special function of the church. Also, the ministry of music produces an understanding congregation which is appreciative and responsive because it has actively participated in the various aspects of worship. Possibly the greatest value of this ministry is the end-result of a choir of serious, sympathetic singers whose ministry to the congregation undergirds and supports the work of the pastor.

The Nature of Christian Worship

James D. Robertson

SOURCE AND SIGNIFICANCE OF WORSHIP

Man's worship begins with God. "When thou saidst, Seek ye my face; my heart said unto thee, thy face, Lord, will I seek" (Ps. 27:8). Worship is man's response to the nature of God. It is the acknowledgement of the "worthship" of God. The basis of worship ultimately rests on God's self-revelation. God imparts Himself to man, and man responds in self-giving. Man's response to the divine overtures is itself divinely inspired. "No man cometh to me, except the Father which hath sent me draw him" (Jn. 6:44). Since it is God who creates the desire and brings about the response to grace, it can never be said that worship is a work of merit.

God is worthy of worship because of who He is. This objective worship is at once the hardest and most needful lesson for evangelical Christians to learn. Let the Church be never so zealous in winning men, its mission remains unfulfilled until it recognizes the need of cultivating in them the spirit of reverence and awe that leads to adoration, the most self-abnegating devotion of which man is capable.

How else is the Church to survive except through her vision of the glory of God! Is there any other activity of her life to compare with that of worship? Here is the vital spark of heavenly flame that is to inspire, promote, and sustain the life of the soul. Here is the chain that is to bind mortal man to eternal God. Here is the door through which men are to enter to apprehend something of the dimensions of both worlds. "I saw the Lord, . . ." said the prophet (Is. 6:1). And what a vision was his of two worlds! It is the worship experience that charges the soul with the dynamic of God's presence and that invests the commonplace with that light that never was on land or sea.

All too often we attend church, and nothing happens. We do not expect anything to happen. We go through the routine of the ritual undisturbed by any realization of the presence of the Almighty. And we return to our tasks unrefreshed and unchallenged. We let ourselves be robbed of the very thing for which our hearts yearn. John

Henry Jowett's remark to an earlier generation is highly relevant for our day:

> We leave our places of worship, and no deep and inexpressible wonder sits upon our faces. We can sing these lilting melodies; and when we get out into the streets, our faces are one with the faces of those who have left the theatres and music halls. There is nothing about us to suggest that we've been looking at anything stupendous and overwhelming. Far back in my boyhood I remember an old saint telling me that after some services he liked to make his way home alone, by quiet bypaths, so that the hush of the Almighty might remain on his awed and prostrate soul. That is the element we are losing.[1]

Indeed, the Church's main excuse for existence is in its providing a meeting place for God and man, a place where man responds with all his heart and mind to the mystery, the majesty, and the mercy of God. Short of this the Church may be a social institution, a center of religious discussion, or a mutual benefit society, but it is not truly the Church.

WORSHIP: OBJECTIVE AND SUBJECTIVE

In worship we are to think of God first, and ourselves only in relation to God. It is the very nature of worship to look away from ourselves to behold the reality of God and the spiritual world. True worship delivers us from preoccupation with self. The subjective element, however, is a genuine part of worship. If worship were altogether the outgoing of the soul in adoration, if it did not do something to and for the individual, Christian life would become sterile.

Worship may be said to be in its incipient stage when a man, finding himself in God's presence, experiences conviction, penitence, confession. The vision of God enlightens, transforms, purifies. Through worship, God continues His redemptive activity whereby the soul is nourished and inspired. "Strength and beauty are in the sanctuary" (Ps. 96:6b). In Scripture, sermon, prayer, and song God meets with His people and ministers to their need. The extent and variety of need among God's children is legion. The trouble represented by the average congregation is far greater than the unthinking onlooker would ever guess. The following list is suggestive:

An elderly man in whom the pulse of life grows weak, and who feels spiritually insecure.

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1. John Henry Jowett, *The Transfigured Church* (London: James Clarke and Co., 1910), p. 22.

A youth torn between the moral standards demanded by his peer group and those of the Christian home in which he was reared.

An overworked mother who, struggling alone under severe handicaps, sees to it that the children are decently clothed and in Sunday school and church every Sunday.

A businessman tempted to resort to questionable ethical practices in order to meet ruthless competition.

A young woman who has never known good health and who is easily discouraged.

A college student earnestly seeking God's will for his life.

A family trying to live down a reproach caused by a wayward daughter.

A young man who by reason of early circumstances has never had a fair chance in life.

A teacher who, after years of dedicated service in a community, is disillusioned because of political pressures in the local school system.

A middle-aged couple on the verge of separating.

A daughter who has sacrificed her own future in order to keep the home together.

A widow who finds it hard to forgive herself for her lack of patience with her husband.

Christian parents burdened for a married son who is lost to God through worldly success.

A teen-age girl trying to live the Christian life in a home that offers no encouragement.

A farmer apprehensive over the outcome of his labors.

Men come to church for the therapeutic values which the Christion faith has to offer. In these days of global storm and stress, many testify that were it not for the comfort and consolation of the Church they would be in danger of losing their sanity. The habit of churchgoing, of hearing the saving truths of Christianity, helps us handle life with a heightened inner competence and a surer touch. However small our spiritual understanding, faith is stimulated, vision clarified, and insight deepened. Here the mind clears, the dust of confusion settles, fears are allayed.

While there is a valid subjectiveness to all true worship, whereby something redemptive and spiritually creative is happening to the worshiper, it is nevertheless obvious that much of today's worship is almost entirely subjectively conceived. Too often it appears to be directed to the worshiper, concerned primarily with his personal gains and satisfactions, and with seeking to influence his mental state. Its object is not the glory of God but the spiritual culture of the individual—a legitimate aim but a man-centered one. There is nothing wrong with seeking emotional satisfaction or with desiring to be stirred to high resolves, but these

motives unrestrained can become the sole rationale for church worship. It is by no means easy for us to learn that the center of attention in Christian worship is not the individual but God.

Securing a proper balance between the objective and subjective aspects of worship constitutes the major problem in Protestant church worship. Our theology of God conditions our worship perspective. Some see God primarily as transcendent, others as immanent. But man's nature cries out for both a sense of the Ultimate and the Intimate. When men magnify one at the expense of the other, religious experience is in danger of becoming either cold and legalistic or over-familiar and sentimental. The true worship of God is a blend of both awe and love. Basically it is the problem of making God real—the miracle that should happen every time men gather for worship. "Surely the Lord is in this place . . . this is none other but the house of God, and this the gate of heaven" (Gen. 28:16, 17).

THE SEVERAL ASPECTS OF WORSHIP

The revelation of God is never one of Presence only; it is always also one of Purpose. The patriarchs and others who experienced visions of God were not only conscious of His presence but informed concerning His purpose. Of Moses it is recorded, "The angel of the Lord appeared. . . And . . .God called unto him out of the midst of the bush. . . " (Ex. 3:2, 4). Of Isaiah, "In the year that King Uzziah died I saw also the Lord sitting upon a throne. . . . Also I heard the voice of the Lord, saying, Whom shall I send. . . ?" (Is. 6:1, 8).

Nor is man's worship of God to be divorced from moral and ethical content. God's self-disclosure of Himself is inextricably bound up with the life of righteousness. Worship apart from morality and ethic is something less than Christian. The qualification for fellowship with God is fitness for it. "Who shall ascend into the hill of the Lord or who shall stand in his holy place? He that hath clean hands, and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully" (Ps. 24:3, 4).

Worship in the New Testament is inextricably related to obedience and service. "Why call ye me, 'Lord, Lord,' and do not the things which I say?" (Lu. 6:46). Our right response to God, as Arthur John Gossip insists, is of the very essence of worship:

> Since He is here, and speaking to us, face to face, it is for us, in a hush of Spirit, to listen for, and to, His voice, reproving, counselling, encouraging, revealing His most blessed will for us; and, with diligence, to set about immediate obedience. This and this, upon which He has laid His

> hand, must go; and this and this to which He calls, must be at once begun. And here and now I start to it. This is the heart of worship, its very core and essence.[2]

It is the whole man who worships God. The absence of the intellectual breeds instability and impermanence. The suppression of the emotional reduces religious experience to a matter of moral rectitude. Men worship God not only because they are intellectually convinced of the validity of the Gospel but because they have had their hearts "strangely warmed" through the "expulsive power of a new affection."

Worship then is no exercise for a "cloistered corner of the soul." It embraces all man's faculties and controls every area of his life. The comprehensiveness of worship is suggested by the late William Temple, Archbishop of Canterbury:

> Worship is the quickening of conscience by God's holiness; the nourishment of mind with His truth; the purifying of imagination by His beauty; the opening of the heart to His love; the surrender of the will to His purpose; and all of this gathered up in adoration—the most selfless emotion of which our nature is capable, and therefore the chief remedy for that self-centeredness which is our original sin.[3]

The consensus of many is that the peak of worship is adoration, such as that expressed in the seraphic hymn in Isaiah 6:3:

> Holy! holy! holy! is the Lord of hosts,
> The whole earth is full of thy glory.

And again in Revelation 4:10, 11:

> The four and twenty elders fall down before him that sat on the throne, and worship him that liveth for ever and ever, and cast their crowns before the throne, saying, Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.

"Such disinterested delight," says Evelyn Underhill, "is the perfection of worship."[4]

It must not be thought that this experience of self-effacing homage is reserved only for those souls who seem by nature fitted to dwell in the rarefied atmosphere of the spiritual heights; for capacity to love God with all one's heart is the divine standard for all men (q.v. Mk. 12:30). One need not be a Saint John of the Cross or a Saint Theresa to experience that "wonder, love and awe" which comes from the Divine Presence.

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2. Arthur John Gossip, *Experience Worketh Hope* (New York: Scribners, 1945), pp. 24, 25.
3. William Temple, *Readings in St. John's Gospel* (London: St. Martins Press, 1947), p. 68.
4. Evelyn Underhill, *Worship* (New York: Harper, 1937), pp. 5, 8.

WORSHIP: A CORPORATE EXPERIENCE.

Before quitting this brief treatment of the nature of worship, it needs to be emphasized that worship is above all a *corporate* experience. It is the response of the Church, the Body of Christ, to God's mighty act of redemption in Jesus Christ. Worship is a family function. The individual approaches God as a member of Christ's body. It is interesting to note that the word "church" in the New Testament always denotes not a building but an assembly of people. A congregation at worship is not a collection of individuals praying according to their personal interests. It is a community of kindred spirits united in a common purpose.

In church we kneel with all kinds of people—the learned, the ignorant, the rich, the poor—for we are all one in Christ. Much of today's worship is lacking in this awareness of corporateness in Christ. One need but recall the fact that in many of our churches the popular hymns are those stressing "I" and "me" rather than "we" and "us" in the God-man relationship. The corporateness of the worshiping body is reflected in I John 1:3, "That which we have seen and heard declare we unto you, that ye also may have fellowship with us...."

Since worship is communion between God and His people, ministerial-centeredness of many prevailing patterns of Protestant worship is alien to its nature. In some churches the worship practices reflect a ministerial monopoly as much as does the Roman Mass. The service of worship is the people's service. The worshipers are not spectators but participants. Not only are they to be invited to share in the hymns, prayers, and responses but occasionally a lay member should be asked to assist in the conduct of the service, and in particular to read the Scripture lesson—customs for which there is ancient precedent. Such lay participation bears testimony to the fact that leadership in public worship is not the exclusive privilege of men set apart by ordination.

To insist on the essentially corporate nature of worship is not to reflect upon the value or necessity of private prayer. Corporate worship is not a substitute for individual worship; it is an addition to it. Even in our personal devotions the sense of togetherness in Christ is never far away. Sooner or later we find ourselves bringing our brother with us. When rightly understood, our personal devotions are seen to be a part of the corporate worship of the Church, the Body of Christ, rather than just the acts of individuals in isolation.

The Contribution of Certain Twelfth and Thirteenth Century Churchmen to Latin Hymnody *

Donald E. Demaray

"The holiest monk that ever lived"[1] was born at Fontaines, two miles from Dijon, probably about the year 1090 (some scholars place the date of his birth at 1091). He was of a noble family; the father being a gentle and brave knight making militarism his profession, while the mother followed a saintly pattern of life. The strong personality of Bernard, exhibiting distinct powers of persuasion, found release in monastic adventure. At the age of twenty-two, in the year 1112, Bernard determined to become a monk. His personality acted like a magnet drawing to him thirty young noblemen including his own brothers, and all darkened the door of the "most austere monastery of Europe, the famous Citeaux."[2] The monastery was governed by Stephen Harding of Sherborne.

Bernard's presence made Citeaux famous, and soon the monastery became over-crowded. A new monastic home must now be built. The man for the task was he who outran his fellows in ascetic practices. So it was that the year 1115 saw Bernard elected by Stephen as Abbot of a third colony of twelve to be sent out from Citeaux to found a new home. Herein lies the roots of what was to become the mighty Cistercian order.

The little company of devotees followed Bernard to the general region of the Plateau of Laugres in Champagne. They arrived in a wide valley named Wormwood, June 25, 1115. Here they constructed a rude wooden building, including a chapel, dormitory, and refectory. Soon the monastery came to be known as Clairvaux or Clear Valley. The asceticism here was of the strictest nature. So severe was this discipline that Bernard's health was impaired for a time.

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* This and the following article are chapters from Dr. Demaray's thesis (B.D.) entitled "The Contribution of Certain Twelfth and Thirteenth Century Churchmen to Latin Hymnody," Asbury Theological Seminary (Library), Wilmore, Ky., 1949.

1. Lawrence Schoenhals, Series of Lectures, Seattle Pacific College, 1947. (He is referring to Luther's statement here.)
2. James Hastings, Ed., *Encyclopedia of Religion and Ethics* (New York: Scribners, 1908), Vol. II, p. 530.

The contemporary ecclesiastical world saw the man, who was later known as the "Doctor Melifluus," of Clear Valley rise to sudden and decided fame. The monastery which he had founded was developing readily into an outstanding institution. His writings and sermons now became widespread. Miracles were assigned to him, especially the gift of prophecy. The death of Honorious II, February 14, 1130, marks the beginning of Bernard's European fame. In the schism which followed, Bernard's voice at the council of Etampes (1130) secured for Innocent II the support of the French clergy. Later he secured the support of Henry I of England, in spite of the contrary leanings of the English clergy. In consequence Innocent took Bernard with him to Italy in 1132, thereby spreading his fame in new regions. In 1137 the situation in Italy was yet in a condition of unrest, the schism still being rampant. Norman Roger, who Anacletus had crowned the first king of Sicily, could do nothing to bring this "condition of unrest" to a point of termination. Bernard journeyed to this region of conflict. It is important to note at this juncture that the death of Anacletus (January 25, 1138) and Innocent's recognition from Rome made Bernard a virtual pope of Christendom! With the election of Eugenius III as Pope, February 15, 1145, a Cistercian monk and pupil of Bernard, "the ideas of Clairvaux became supreme."[3]

At this point it is well to note certain observations in regard to Bernard's power as a churchman. E. J. E. Raby points out that "from Clairvaux Bernard ruled the fortunes of Christendom until his death in 1153."[4] Raby continues by saying that "no ecclesiastic, before or after him, wielded an authority so unquestioned, an authority based on his personal charm, his powerful eloquence, and his angelic saintliness."[5] Ferm observes, "From his solitude Bernard went forth to become the most powerful churchman of twelfth century Europe."[6] Trench says that "Probably no man during his life-time ever exercised a personal influence in Christendom equal to his; the stayer of popular commotions; the queller of heresies; the umpire between princes and kings; the counsellor of popes."[7]

The final years of Bernard's life were colored with disappointment and suffering. The misfortunes of the Second Crusade seemed to be "laid at his door." He was saddened by the death of his friends, Abbot Suger (January 13, 1152), and Eugenius III (August

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3. *Loc. cit.*
4. F. J. E. Raby, *A History of Christian-Latin Poetry* (London: Oxford at the Clarendon Press, 1927), p. 327.
5. *Loc. cit.*
6. Vergilius Ferm, Ed., *An Encyclopedia of Religion* (New York: The Philosophical Library, 1945), p. 67.
7. Schoenhals, *op. cit.*

20, 1153). Bernard died in the year 1153. On his death bed he said the following: "I am in a strait betwixt two, having a desire to depart and to be with Christ, but the love of my children urgeth me to remain."[8]

From this rich background of experience came some of the greatest poetry of the Middle Ages. His writings, including epistles, devotional and hortatory works, analyses in the area of mysticism, as well as poetical literature, portray keen insight into the principles of literary thought. It is said that Abelard's pupil, Berengar, observed that Bernard of Clairvaux "cultivated poetic composition from his youth."[9] "He had a great taste for literature and devoted himself for some time to poetry."[10] His poetry centers around the one great theme of Jesus. This is clearly seen in such a hymn as "Jesus, the very thought of thee," which shall be discussed later. The sufferings of Christ and the sweet memory of His name are uppermost. In this investigation we shall be primarily concerned with the study and analysis of two great poems from the pen of Bernard. The first shall be "Jesu, dulcis memoria," which centers largely around the name of Christ. The second shall be the immortal "Salve mundi salutare" describing the sufferings of the Savior.

From the poem "Jesu, dulcis memoria" which Philip Schaff terms "the sweetest and most evangelical (as the "Dies Irae" is the grandest, and the "Stabat Mater" the most pathetic) hymn of the middle ages,"[11] we get three well-known hymns. The first is "Jesus, the very thought of thee," which takes its title from the original Latin for the whole poem, "Jesu, dulcis memoria." Edward Caswall, a pioneer in the art of translation, presented a translation of this poem in his *Lyra Catholica,* in 1849. His translation vies with Dr. Ray Palmer's for popular use. Prior to any English translation, David R. Breed suggests that Count Zinzendorf translated it into German. This hymn may be the favorite of Bernard's hymnological contributions. Breed continues with certain other important observations. It has been sung while knights kept guard over the holy sepulchre. "Duffield says of this, 'It is supremely fine in spirit and expression.' "[12] Hezekiah Butterworth introduces us to a nodding acquaintance of a very literal translation:

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8. C. L. Goodenough, *High Lights on Hymnists* (Rochester, Mass.: Pub. by the author, 1931), p. 24.
9. Philip Schaff, *History of the Christian Church* (New York: Scribners, 1914), Vol. V, Pt. I, p. 863.
10. *The Catholic Encyclopedia* (New York: The Gilmary Society, 1907), Vol. II, p. 498.
11. Philip Schaff, *Christ in Song* (New York: Anson D. F. Randolph and Co., 1869), p. 465.
12. David R. Breed, *The History and Use of Hymns and Hymn-Tunes* (New York: Revell, 1903), p. 33.

Jesus! a sweet memory
Giving true joys to the heart,
But sweet above honey and all things
His presence (is).[13]

Caswall's translation is well worth presentation at this point:

Jesu! the very thought of Thee
With sweetness fills my breast;
But sweeter far Thy face to see,
And in Thy presence rest.

Nor voice can sing, nor heart can frame,
Nor can the memory find,
A sweeter sound than Thy blest name,
O Saviour of mankind.

O Hope of every contrite heart,
O Joy of all the meek!
To those who fall, how kind Thou art!
How good to those who seek!

But what to those who find? Ah! this
Nor tongue nor pen can show;
The love of Jesus, what it is,
None but His loved ones know.

Jesu! our only joy be Thou,
As Thou our prize shalt be;
Jesu! be Thou our glory now
And through eternity.[14]

The second of the three outstanding hymns taken from the "Jubilee Rhythm of the Name of Jesus" is "O Jesus, King most wonderful." In the Roman Breviary the title is given in the Latin as "Jesu Rex admirabilis." Edward Caswall is again the outstanding translator of this hymn. It is to be observed that "The translator wrote verse four, lines one, two, and three:

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13. Hezekiah Butterworth and Theron Brown, *The Story of the Hymns and Tunes* (New York: George H. Doran Co., 1906), pp. 100, 101.
14. Schaff, *Christ in Song, op. cit.*, pp. 405, 406.

'May every heart confess thy name,
And ever Thee adore;
And seeking Thee itself inflame.' "[15]

He has also supplied line one of verse five, "Thee may our tongues forever bless."[16] The hymn consists of but five verses:

O Jesus, King most wonderful,
Thou Conqueror renowned,
Thou sweetness most ineffable,
In whom all joys are found!

When once thou visitest the heart,
Then truth begins to shine,
Then earthly vanities depart,
Then kindles love divine.

O Jesus, Light of all below,
Thou Fount of living fire,
Surpassing all the joys we know,
And all we can desire!

Jesus, may all confess thy name,
Thy wondrous love adore,
And, seeking thee, themselves inflame
To seek thee more and more.

Thee, Jesus, may our voices bless;
Thee may we love alone;
And ever in our lives express
The image of thine own![17]

The third hymn from the "Jubilee Rhythm of the Name of Jesus" is "O Jesus, thou the beauty art." In the Roman Breviary it is known as "Jesu decus angelicum." Charles S. Nutter has given

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15. Charles S. Nutter, *Hymn Studies* (New York: Eaton and Mains, 1897), p. 273.
16. *Loc. cit.* (Note: quotes 15 and 16 represent the original form of the poetry, while the translation as quoted below represents Caswall's adaptation.)
17. *Ibid.*, pp. 272, 273.

descriptive titles to this and other of Bernard's poems. "The King in his beauty," is his title for "O Jesus, thou the beauty art," while he calls "Jesus, the very thought of thee," "The sweetest name," and "O Jesus, King most wonderful," "The Conqueror renowned."[18] Caswall has also translated this hymn and has varied slightly from the original. In verse one, line four, the original reads, "Enchanting it with love." Verses two, three, and four vary some:

O my sweet Jesus hear the sighs
Which unto Thee I send;
To thee mine inmost spirit cries
My being's hope and end.

Stay with us, Lord, and with thy light
Illume the souls abyss;
Scatter the darkness of our night,
And fill the world with bliss.

O Jesus! spotless Virgin flower!
Our life and joy, to Thee
Be praise, beatitude, and power
Through all eternity.[19]

The present form, appearing in many hymn books, is as follows:

O Jesus, thou the beauty art
Of angel-worlds above;
Thy name is music to the heart,
Inflaming it with love.

O Jesus, Saviour, hear the sighs
Which unto thee we send;
To thee our inmost spirit cries,
To thee our prayers ascend.

Abide with us, and let thy light
Shine, Lord, on every heart;
Dispel the darkness of our night,
And joy to all impart.

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18. *Loc. cit.*
19. *Ibid.*, p. 273.

Jesus, our love and joy! to thee
The Virgin's holy Son,
All might, and praise, and glory be,
While endless ages run![20]

Robert Guy McCutchan points out that the extensive use of "Jesu dulcis memoria" is unique to hymnody. There are fewer hymns which have been translated more often into English. The great poem has been used in one form or another by the Methodists in America since the days of Bishop Asbury. Moreover, of these hymns R. S. Storrs says:

> "I do not overestimate these hymns; but they show his profound evangelical spirit, how the meek and sovereign majesty of the Lord continually attuned and governed his thoughts, and how the same hand which wrote letters, treatises, notes of sermons, exhortations to pontiffs, reproofs of kings, could turn itself at pleasure to the praises of Him in whose grace was his hope, in whose love was his life. If these hymns had not remained after he was gone, we should have missed, I think, a lovely luster of his work and his fame."[21]

The second of the major poems from the hand of Saint Bernard speaks in terms of utter reality about the wounds of the suffering Savior. "Rhythmica oratio ad unum quodlibet membrorum Christi patientis" is the Latin title frequently used. The title often employed in the English is taken from the latter Latin heading, and is translated, "The poem to the members of Christ's body on the cross." The scheme of this poem is one of the most interesting in Latin literature. The entire work is composed of three hundred and fifty lines. There are seven passion divisions, fifty lines being devoted to each. These sections comprise a series of devotional poems to the crucified Savior's feet, knees, hands, side, breast, heart, and face. In these hymns Bernard has vividly portrayed the suffering Christ hanging on the cross.

The following version was translated by the Reverend Dr. E. A. Washburn, of New York (1868):

Heart of Christ my King! I greet Thee:
Gladly goes my heart to meet Thee;
To embrace Thee now it burneth,
And with eager thirst it yearneth,
Spirit blest, to talk with Thee.

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20. *Loc. cit.*
21. Robert Guy McCutchan, *Our Hymnody* (New York: Abingdon, 1937), p. 236.

Oh! what love divine compelling!
With what grief Thy breast was swelling!
All Thy soul for us o'erflowing,
All Thy life on us bestowing,
Sinful men from death to free![22]

The third of the major poems is by far the most popular and for all practical purposes the most important. It is "Salve caput cruentatum," translated into the German by Paul Gerhardt in 1656, and later faithfully reproduced by Dr. James W. Alexander into English in the year 1849. In the German this moving hymn to the Face of the Christ is entitled "O Haupt voll Blut und Wunden," while the English renders it "O sacred head, now wounded." In the Latin there are five stanzas of ten lines each beginning "Ad faciem Christi in cruce pendentis."

Though many have endeavored to translate this poem, Paul Gerhardt's work stands as the finest ever done. He was the first to attempt this task of translation. Schaff brings into clear view the precision and beauty with which Gerhardt performed his work:

> This classical hymn has shown an imperishable vitality in passing from the Latin into the German, and from the German into the English, and proclaiming in three tongues, and in the name of three confessions,—the Catholic, the Lutheran, and the Reformed,—with equal effect, the dying love of our Saviour, and our boundless indebtness to him.[23]

It may also be observed that Schaff speaks well of the one who translated the work from German into English. Indeed, Foote says that J. W. Alexander has made the "most beautiful and moving of all the English translations of Paul Gerhardt's hymn...."[24]

Schaff aptly comments the following concerning the German translator and the mighty Saint:

> Both the Latin of the Catholic monk and the German of the Lutheran pastor are conceived in the spirit of deep repentance, and glowing gratitude to Christ, who "was wounded for our transgressions, and bruised for our iniquities."[25]

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22. Schaff, *Christ in Song*, pp. 410, 411.
23. *Ibid.*, p. 178.
24. Henry Wilder Foote, *Three Centuries of American Hymnody* (Cambridge: Harvard University Press, 1940), p. 204; Nutter, *op. cit.*, p. 91 characterizes Alexander as follows: "The Rev. James Waddell Alexander was a Presbyterian clergyman, born in 1804; was graduated at Princeton in 1820; a pastor for several years, then editor, and then professor at Princeton. He died in 1859."
25. Schaff, *Christ in Song, loc. cit.*

Adolph Harnack comments with no small degree of force about the influence of Bernard's thought movements. He brings his statement to a dynamic point of climax by reference to "Salve caput cruentatum".

> Piety was quickened by the most vivid view of the suffering and dying Redeemer; He must be followed through all the stages of His path of sorrow! Negative asceticism thus obtained a positive form, and a new and more certain aim. The notes of the Christ-Mysticism, which Augustine had struck only singly and with uncertainty, became a ravishing melody. Beside the sacramental Christ the image of the historical took its place—majesty in humility, innocence in penal suffering, life in death. That dialectic of piety without dialectic, that combined spectacle of suffering and of glory, that living picture of the true communicatio idiomatum (communication of attributes) developed itself, before which mankind stood worshiping, adoring with equal reverence the sublimity and the abasement. The sensuous and the spiritual, the earthly and the heavenly, shame and honour, renunciation and fulness of life were no longer tumultuously intermingled: they were united in serene majesty in the "Ecce homo." And so this piety broke forth into the solemn hymn: "Salve caput cruentatum" ("O Lamb of God once wounded").[26]

Though Schaff records ten stanzas of "O sacred head, now wounded," it appears in more popular form in four stanzas as seen, for example, in Nutter's collection:

O sacred Head, now wounded,
With grief and shame weighed down,
Now scornfully surrounded
With thorns, thine only crown;
O sacred Head, what glory,
What bliss, till now was thine!
Yet, though despised and gory,
I joy to call thee mine.

What thou, my Lord, has suffered
Was all for sinners' gain:
Mine, mine was the transgression,
But thine the deadly pain:
Lo, here I fall, my Saviour!
'Tis I deserve thy place;
Look on me with thy favor,
Vouchsafe to my thy grace.

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26. Adolph Harnack, *History of Dogma* (Boston: Little, Brown, and Co., 1901), Vol. VI, p. 9.

What language shall I borrow
To thank thee, dearest Friend,
For this, thy dying sorrow,
Thy pity without end?
O make me thine forever;
And should I fainting be,
Lord, let me never, never
Outlive my love to thee.

Be near me when I'm dying,
O show thy cross to me;
And, for my succor flying,
Come, Lord, and set me free:
These eyes, new faith receiving,
From Jesus shall not move;
For he who dies believing,
Dies safely, through thy love.[27]

So it is that the man whose hymns are called "a river of Paradise,"[28] gave to the world some of its most expressive poetry of the name and sufferings of Jesus. Philip Schaff has left a fitting tribute to Bernard the hymn writer: "Much as Bernard influenced his own age in other ways, he continues to influence our own effectively and chiefly by his hymns."[29]

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27. Nutter, *op. cit.*, p. 91.
28. Goodenough, *loc. cit.*
29. *Loc. cit.*

Thomas of Celano and the "Dies Irae"

Donald E. Demaray

Thomas of Celano–"Friar Minor, poet, and hagiographical writer..."[1] was probably born at Celano in the Province of Abruzzi, about 1200. It is thought that he died about 1255, though neither the date of his birth nor death is absolutely known to scholars of medieval history. A Franciscan friar, he was the devout biographer and disciple of St. Francis of Assisi. In regard to the latter he was one of the first group (comprising eleven) of disciples who followed St. Francis. Thomas joined this group in 1214, and traveled in Germany spreading the good news of a redeeming Christ. Upon one occasion it is thought that he went into Germany with Caesar of Speyer. The following year he was made custos of the convents at Mayence, Worms, Speyer, and Cologne. Later, Caesar of Speyer, on his return to Italy, made him vicar in the government of the German province. Then, Thomas was an early biographer of St. Francis. Some say he was the first biographer, while others say he was only an early writer on the life of St. Francis. He was commissioned by Gregory IX to write Francis' life. In 1229 he completed the *First Legend,* while in 1247, at the command of the minister general, he wrote the *Second Legend.* There was yet a third volume entitled the *Tract on the Miracles of St. Francis.* The latter was published a few years after the *Second Legend,* at the encouragement of the Blessed John of Parma. Henry Osborn Taylor has characterized the Franciscan monk as follows:

> One of the earliest biographers of St. Francis of Assisi was Thomas of Celano, a skilled Latinist, who was enraptured with the loveliness of Francis' life. His diction is limpid and rhythmical.[2]

This "limpid and rhythmical" diction is best seen in his "Dies Irae." "This great 'Sequence of the Western Church' was probably written about 1208 by the above named obscure Franciscan monk

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1. *The Catholic Encyclopedia* (New York: The Gilmary Society, 1912), Vol XIV, p. 694.
2. Henry Osborn Taylor, *The Mediaeval Mind* (London; Macmillan, Ltd., 1911), Vol.II, p. 182.

for his own private devotions."[3] Indeed he died not knowing he had written such a masterpiece which was to echo its way down through the centuries.[4]

Philip Schaff says of the Latin hymn, "Dies Irae," that it was "written in a lonely monastic cell, about 1250, by Thomas of Celano, the friend and biographer of St. Francis of Assisi."[5] Ruth Ellis Messenger, a keen student of Latin hymnody, states that "A Franciscan friar of the thirteenth century, Thomas of Celano, is credited with the writing of the great Judgment hymn, *Dies irae, dies illa,* 'Day of wrath! O day of mourning!' "[6]

In a study of the "Dies Irae" itself, we shall ask the question, What is the scriptural basis of this great Latin hymn? Schaff, in *Christ in Song,* lists three basic references: (1) Zephaniah 1:15, 16, "That day is a day of wrath, a day of trouble and distress, a day of wasteness and desolation, a day of darkness and gloominess, a day of clouds and thick darkness, a day of the trumpet and alarm, against the fortified cities, and against the high battlements. (2) II Peter 3:10-12:

> But the day of the Lord will come as a thief; in which the heavens shall pass away with a great noise, and the elements shall be dissolved with fervent heat, and the earth and the works that are therein shall be burned up. Seeing that these things are thus all to be dissolved, what manner of persons ought ye to be in all holy living and godliness, looking for and earnestly desiring the coming of the day of God, by reason of which the heavens being on fire shall be dissolved, and the elements shall melt with fervent heat?

(3) Finally, the judgment portion of Matthew 25 is cited as part of the scriptural basis for the "Dies Irae."

The characteristics of the "Dies Irae" are clear and concise. This is first of all a Judgment hymn. It depicts the dissolution of the world and the trembling sinner as he looks to the last day and appeals for mercy. Philip Schaff characterizes it "as the acknowledged masterpiece of Latin Church poetry and the greatest judgment hymn of all ages."[7]

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3. Caroline Leonard Goodenough, *High Lights on Hymnists and Their Hymns* (Rochester, Mass.: Pub. by Author, 1931), p. 34.
4. *Loc. cit.*
5. Philip Schaff, *Christ in Song* (New York: Anson D. F. Randolph and Co., 1869), p. 372.
6. Ruth Ellis Messenger, "Latin Hymns in the Middle Ages" (*The American Hymn Society*—a paper edited by Carl F. Price), p. 12.
7. Philip Schaff, *History of the Christian Church* (New York: Scribners, 1914), Vol. V, Pt. I, p. 867.

> The poet is the single actor. He realizes the coming judgment of the world, he hears the trumpet of the arch-angel through the open sepulchre, he expresses this sense of guilt and dismay, and ends with a prayer for the same mercy which the Savior showed to Mary Magdalene and to the thief on the Cross. The stanzas sound like the peals of an organ; now crashing like a clap of thunder, now stealing softly and tremulously like a whisper through the vacant cathedral spaces. The first words are taken from Zephaniah 1:15. Like the Fathers and Michael Angelo and the painters of the Renaissance, the author unites the prediction of the heathen Sibyl with the prophecies of the Old Testament.[8]

There are yet other quotations which should be observed for their value in the area of characterization:

> The secret of the irresistible power of the *Dies Irae* lies in the awful grandeur of the theme, the intense earnestness and pathos of the poet, the simple majesty and solemn music of its language, the stately metre, the adaptation to the sense,—all combining to produce an overwhelming effect, as if we heard the final crash of the universe, the commotion of the opening graves, the trumpet of the arch-angel summoning the quick and the dead, and saw the "King of tremendous majesty" seated on the throne of Justice and mercy, and ready to dispense everlasting life or everlasting woe.[9]

> The opening line, which is literally borrowed from the Vulgate version of Zephaniah 1:15 . . . strikes the keynote to the whole with a startling sound, and brings up at once the judgment-scene as an awful impending reality. The feeling of terror occasioned by the contemplation of that event culminates in the cry of repentance, verse 7: "Quid sum, miser, tunc dicturus," etc.; but from this the poet rises at once to the prayer of faith, and takes refuge from the wrath to come in the infinite mercy of Him who suffered nameless pain for a guilty world, who pardoned the sinful Magdalene, and saved the dying robber.[10]

Indeed, we are in the very presence of one of the most moving of Latin poems.

> Dr. Robinson, in his "Annotations," says of this hymn, "It stands pre-eminent not only because of the grandeur of the theme, but also from the perfection of its form and rhythm," and quotes from an English critic, "The metre so grandly devised, fitted to bring out the noblest powers of the Latin language, the solemn effect of the triple rhyme—like blow following blow of the hammer on the anvil—the

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8. *Loc. cit.*
9. Schaff, *Christ in Song, op. cit.*, p. 373.
10. *Loc. cit.*

majestic, unadorned plainness of the style—these merits, with many more, have given the *Dies Irae* a foremost place among the masterpieces of sacred song."[11]

Dr. Charles C. Nott has likewise made an apt description of the effect of this hymn:

> This lyric, which is the greatest of hymns, nevertheless is cast in the simplest of forms. Beginning with an exclamation from the Scriptures, it continues through its few stanzas the address of a single actor upon a single subject. Its measure could not be more artless, nor its stanzas more simple. The august language in which it is clothed, it has bent into the form of rhyme, and this rhyme is of a kind which is said to be wanting in dignity, and better adapted to comic than elevated verse. Yet it commands the homage of the Englishman, the German, the Italian, and the modern Greek; and even possesses so strange a gift of fascination, a gift in which no other composition equals and but one other approaches it, that the very sound of its words will allure him who is ignorant of their meaning.[12]

J. E. Raby has perhaps best described the great hymn and the spirit of the age into which it came. He calls the "Dies Irae" the most majestic of medieval sequences."[13]

> Perfect in form, and exhibiting complete mastery of the two-syllabled rhyme, it is the most sublime and poignant expression of the terror of the day, foretold by Jewish prophet or pagan Sibyl, when the heavens and earth were to pass away, and Christ would appear in His glory to judge the living and the dead.[14]

Aquinas Byrnes, in *The Hymns of the Dominican Breviary,* has done splendid work in analyzing this great hymn. He begins by stating that the hymn is now used as a Requiem sequence, though it was originally intended as a hymn for the Advent season. Then he launches into a verse by verse analysis of the work. So that we may follow him better, here is the "Dies Irae" in an English translation:

> Day of wrath and doom impending,
> David's word with Sibyl blending!
> Heaven and earth in ashes ending!

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11. David R. Breed, *The History and Use of Hymns and Hymn-Tunes* (New York: Revell, 1903), pp. 35, 36.
12. Charles C. Nott, *The Seven Great Hymns of the Mediaeval Church* (New York: Edwin S. Gorham, Publisher, 1902), pp. 45, 46.
13. F. J. E. Raby, *A History of Christian-Latin Poetry* (London: Oxford, 1927), p. 443.
14. *Ibid.*

O, what fear man's bosom rendeth,
When from heaven the Judge descendeth,
On whose sentence all dependeth!

Wondrous sound the trumpet flingeth,
Through earth's sepulchers it ringeth,
All before the throne it bringeth.

Death is struck, and nature quaking,
All creation is awaking,
To its Judge an answer making.

Lo! the book exactly worded,
Wherein all hath been recorded;
Thence shall judgment be awarded.

When the Judge His seat attaineth,
And each hidden deed arraigneth,
Nothing unavenged remaineth.

What shall I, frail man, be pleading?
Who for me be interceding,
When the just are mercy needing?

King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us!

Think, kind Jesus! my salvation
Caused Thy wondrous Incarnation;
Leave me not to reprobation.

Faint and weary Thou hast sought me,
On the Cross of suffering bought me;
Shall such grace be vainly brought me?

Righteous Judge! for sin's pollution
Grant Thy gift of absolution,
Ere that day of retribution.

Guilty, now I pour my moaning,
All my shame with anguish owning;
Spare, O God, Thy suppliant groaning!

Through the sinful woman shriven,
Through the dying thief forgiven,
Thou to me a hope has given.

Worthless are my prayers and sighing,
Yet, good Lord, in grace complying,
Rescue me from fires undying.

With Thy favored sheep O place me,
Nor among the goats abase me,
But to Thy right hand upraise me.

While the wicked are confounded,
Doomed to flames of woe unbounded,
Call me with Thy Saints surrounded.

Low I kneel, with heart submission,
Crushed to ashes in contrition;
Help me in my last condition!

Ah! that day of tears and mourning!
From the dust of earth returning,
Man for judgment must prepare him;

Spare, O God, in mercy spare him!
Lord all-pitying, Jesu Blest,
Grant them Thine eternal rest.[15]

The first six stanzas describe the Judgment. The other stanzas are lyric in character, expressing anguish

> of one of the multitude there present in spirit—his pleading before the Judge who, while on earth, sought him unceasingly over the hard and thorny ways from Bethlehem to Calvary; and now, in anticipation of the Judgment, pleads before a Savior of infinite mercy, who, on Judgment Day, will be a Judge of infinite justice, before whom scarcely the just will be secure.[16]

Stanza seven connects the descriptive with the lyric parts, while eight represents Christ as "King of awful majesty" in the Last Judgment, and "Font of loving piety" in the present life. Stanzas nine to fourteen develop the idea of God's mercy. The latter comprise two divisions of three stanzas each. Nine to eleven is an appeal of mercy made on the basis of labors and sufferings of the Christ. Twelve to fourteen deal with the repentance of the sinner. Stanza fifteen presents the just (the sheep) and the unjust (the goats), while the sixteenth stanza concludes with the final note of "depart ye cursed," and "come ye blessed."[17]

The use of the "Dies Irae" has been most extensive, ranging in its employment from services in the Roman ritual to the great English poets. It is used in the Burial Service of the Roman Church, and also appears as one of the hymns frequently used on All Souls

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15. Aquinas Byrnes, Editor, *The Hymns of the Dominican Breviary* (London: B. Herder Book Co., 1943), pp. 37-43.
16. *Ibid.*, p. 36.
17. *Loc. cit.*

Day, November second. Its earliest known use was in a Mass in 1480,[18] while Mozart introduced it more specifically into his Requiem Mass in the eighteenth century. In fact, Mozart made it the basis of his Requiem, and it is said that he became so excited over its theme, that it hastened his death.[19] In Protestant groups the "Dies Irae" is employed as an Advent hymn.[20]

The translation of this hymn is one of the most interesting stories in the history of the transmutation of language. Authorities differ as to the number of versions and translations through which the hymn has gone. At any rate, it is certain that there have been more translations of "Dies Irae" than any other Latin poem. Schaff says there are 133 versions,[21] while Breed estimates the number at 160.[22]

"Dies Irae" is such a fearful hymn on the Judgment that it is often omitted from hymnological collections. McCutchen observes that "having lost their fear of retribution, apparently modern compilers have not seen fit to include any translations of the 'Dies Irae' in their hymnals."[23] However, "Dies Irae" may be found in certain of the classic collections. It is seen in *Hymns Ancient and Modern,* number 398. Schaff, in *Christ in Song,* records it on pages 372 following. Nutter includes it in his exhaustive collection (number 1023).

Schaff makes a summary statement as to its use:

> It is one of those rare productions which can never die, but increase in value as the ages advance. It has commanded the admiration of secular poets, and men of letters, like Goethe, Walter Scott, and Macaulay, and has inspired some of the greatest musicians, from Palestrina down to Mozart.[24]

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18. Lawrence R. Schoenhals, Series of Lectures, Seattle Pacific College, 1947.
19. Goodenough, *loc. cit.*
20. Harvey B. Marks, *The Rise and Growth of English Hymnody* (New York: Revell, 1938), p. 61.
21. Schaff, *History of the Christian Church, loc. cit.*
22. Breed, *The History and Use of Hymns and Hymn-Tunes, loc. cit.,* pp. 35, 36.
23. Robert Guy McCutchan, *Hymns in the Lives of Men* (New York: Abingdon-Cokesbury, 1943), p. 117.
24. Schaff, *Christ in Song, op. cit.,* pp. 372, 373.

Shall We Demythologize Our Hymns?

Donald P. Hustad

The renascence in American church music seems to have found its prophet. Oddly enough, he is British and at least one historian says [1] that this spokesman knows little about what has really happened in America during the last twenty years. Nevertheless Erik Routley, minister of Augustine-Bristo Congregational Church in Edinburgh, has become the mouthpiece of theology and esthetics of church music in our day. His many books [2] have far outstripped the production of our own musicologists and hymnologists, and many American church music theoreticians feel that they must now make a pilgrimage to Scotland to complete their training.

The evangelical church musician has found much in Dr. Routley's work that is stimulating and helpful. He is trained in theology, in philosophy, in hymnology and in music, having earned at least three degrees at Oxford University. His brilliant mind and incisive style cuts to the heart of a problem, rejecting cliche-solutions in a way that is characteristically British. His knowledge of the Scriptures and his warm dedication to the Church are not customary accouterments of a man with so keen a knowledge of great music, both sacred and profane. From time to time it has been evident that he is no fundamentalist, but his preoccupation with the "gospel" sounds Barthian, at least. However, his latest volume (*Hymns Today and Tomorrow,* Abingdon Press, 1964) borrows much iconoclasm from Rudolph Bultmann and Paul Tillich and is profoundly disappointing to many. Strangely enough, Bishop John Robinson is not mentioned, but one reviewer (Alfred B. Haas) describes the work as "a provocative essay on theological honesty in hymn texts, a sort of *Honest to God* approach via hymns. It will stir controversy." We can all hope that the last statement is true, but it remains to be seen whether American church musicians are discerning enough to challenge this new prophet.

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1. Leonard Ellinwood, in his review of *Twentieth Century Church Music,* in *Response,* January, 1965.
2. Erik Routley, *The Church and Music* (1950), *Hymns and Human Life* (1953), *Hymns of the Faith* (1956), *Church Music and Theology* (1959), *The English Carol* (1959), and *Twentieth Century Church Music* (1964).

No doubt some will insist that it is not fair to lump Routley together with these extreme liberals. While challenging us all to re-think our phraseology in order to make hymn-singing understood by our science-oriented generation, Routley himself uses so much traditional biblical and confessional language that it is difficult to categorize him. But this sort of schizophrenia is a familiar characteristic of today's "theological liberal."

In point of fact, Dr. Routley seldom makes a categorical statement about his own position. Over and over again he reiterates his concern for the modern man who simply cannot accept the traditional mythology of fundamentalist hermeneutics. In *Hymns Today and Tomorrow* he introduces the chapter "The Images of Mythology," with a long quotation from Ian Henderson's comments on Bultmann's *Neues Testament und Mythologie* in which is recorded the theologian's flat rejection of the New Testament message of Christ's coming and work as untenable in our day. Routley then comments (pp. 49, 50):

> . . . Whether this expositor of Bultmann's view of the gospel can or cannot get this summary of it from the Bible, without doubt he could have got it from any hymnbook. The great question is being asked, whether or not we must reframe our whole statement of faith so as to tie it less closely to the thought forms of a prescientific age and more closely to those of the age in which we and our hearers live.

A few sentences later he seems clearly to have joined the demythologizing camp when he says:

> Bultmann, even if his methods are by now somewhat dated and his scientific assumption easily dismissed by modern scientists, sought a middle way between the liberal rejection (of any Kerygma) and the fundamentalist credulity. Not much thought is needed to bring anyone to the conclusion that the statement of the gospel in contemporary terms without distortion of its central truths is the church's whole preaching task today.

Whereupon he proceeds to urge us to demythologize the "demonic theology" found in our hymns of the ascension, the atonement, and the resurrection.

It is not the purpose of this study to offer a detailed refutation of Bultmannian methodology, philosophy or theology. We will only contend that, with all his erudition, Routley is most impotent when his polemic is negative. He simply does not prove his point in the basic theme of this volume. Notwithstanding, the argument makes a contribution to hymn-singing and to hymnal-building which is worthwhile. There may well be a healthy sort of demythologization of our ecclesiastical speech and song. We must insist, however, that Bultmann's solution is no solution at all. For he creates a new mythology, and it is our guess that both the average man and the

scientists will find it a less reasonable foundation for Christian faith than that which he seeks to demolish.

Some of the lesser tenets of scientist demythologizing seem to be "much ado about nothing." It remains to be proved that the vast majority of folk think in cosmic terms, even in this atomic age. Is it really confusing to say that the Lord "ascended" into heaven? Is it better to think that he "went out there" or that he simply "went away"? What remains unclear in the discussion of this issue is whether Routley is protecting the integrity of theology or of cosmic geography! We suspect it is the latter when he argues that the ascension "is a doctrine which has caused so much doubt and confusion in our time that many of those whose worship is not conditioned by a rigid adherence to the church's year have quietly discarded it" (p. 51). But it is also true that many of us who ignore the lesser festivals of the liturgical calendar still hold rigorously and joyously to the doctrine of the bodily ascension of Christ into heaven.

In speaking of the central miracle of our faith, Routley says: "It may be true that just now, when we happen to be so full of the discoveries of modern science, we must permit a certain agnosticism about the historical facts of the resurrection.... If there are doubts, these doubts must not be dismissed as unbelief in the central truth of the Christian faith. For the real truth of which the gospel stories may possibly be no more than the best images or symbols that human art can devise." This obession with the "principle" rather than the "fact" of resurrection is hard on such a theologically-rich hymn as Charles Wesley's "Christ the Lord is Risen Today" or the medieval classics "O Sons and Daughters" and "Christians, to the Paschal Victim."

It is a little confusing to find that at the same time Routley recommends Easter hymns that speak of *victory* and *renewal of life*, including Gellert's "Jesus Lives, and so shall I." How are we to understand Jesus' promise "because I live, ye shall live also"? (John 14:19). Is this only a spiritual or a metaphysical resurrection? To what extent is God "the master of death" if he cannot raise Christ's physical body?

Superstition about the atonement seems to be Dr. Routley's greatest concern. That Christ was a "ransom" is "an excellent example of a mythology which we must manage without" (p. 61). Nor can we think of the atonement "as a price paid *to God* for man's sin—a price which man could not pay for himself." The familiar hymnic images "blood," "the lamb" and "sacrifice" can only be tolerated when they are "dead metaphors" he insists. " 'There is a fountain filled with blood' (Wm. Cooper) is in itself beyond the reach of any imagination now, except as a repulsive image" (p. 63).

What, then, constitutes an accepted song of atonement? To this Scottish divine, a song of the crucifixion must always speak of victory. As in the medieval carols, the singer should "*rejoice* in the passion." Hymns such as "Sing, my Tongue, the Glorious Battle" and "Ride on! Ride on in Majesty!" are ideal.

In this, as in other volumes, he is particularly hard on Stainer's "Crucifixion" and its long, plaintive development of "Is it nothing to you, all ye that pass by?" Probably few musicians today will defend the "Crucifixion" as great cantata architecture, and it may well be that the passage from Lamentations 1:12 is not exegetically relevant. But many will want to object to Routley's claim that this text speaks nothing more than sentimental pity of the Crucified. One wonders (because he doesn't mention it) how he feels about Isaac Watts' great expression of sorrow and incredulity, "When I survey the wondrous cross." The "offence" of the cross (I Cor. 1:23; Gal. 5:11) that leads to godly sorrow and repentance gets proper recognition here! We would have to argue that the Isaiah 53 view of Christ's suffering—far from producing only a "barren" and "helpless" guilt—is what leads us to the commitment of Watts' final stanza.

> Were the whole realm of nature mine,
> That were a present far too small,
> Love so amazing, so divine,
> Demands my soul, my life, my all.

At the same time, many of Dr. Routley's suggestions are pertinent to a consideration of "hymns today and tomorrow." He is right when he judges that our strongest hymns are those which are bathed in scripture truth, not those which simply copy Bible phrases; this is particularly true in a day of multiple versions and translations. However, we cannot agree that this is a logical concession to people who simply do not read the Bible nowadays. If they do not, no worthy hymn is going to be completely meaningful.

We are all in agreement that children's hymns have well left the "fear psychosis" of the eighteenth century and the "pedagogical preoccupation" of the nineteenth. "Children are human beings and should be treated as such...with hymns embodying images and characters agreeable to the child's outlook..." (p. 79). We cannot accept Routley's statement that forward-looking children's hymns have had more opportunity in Britain than in America. Our Christian education departments have taken the lead in this field, and particularly so in judicious use of artwork in hymn and anthem printing.

We can even join in some of Routley's debunking. In a universal Christian church, there is no excuse for hymns that speak of "snow" in connection with Christ's birth. We can rejoice that many theologians have finally recognized the senseless optimism (if not the lack

of biblical foundation) in the eschatology of "It came upon the midnight clear" with its anticipation of "peace... over all the earth" and an "age of gold." And, although we see no reason to discard the images of "dove" and "breath of God," we would welcome some hymns that speak of the Holy Spirit as a "rushing mighty wind" or "tongues of fire."

But we must continue to be disturbed by a fear of the completely scriptural images of God as a *Rock* ("The question. . . is whether it is wise often, or ever, to sing of God as somebody to whom one flies for refuge in life's dangers" p. 31); as a *Shepherd* ("Hymns which represent the shepherd as an ethereal creature who treats the lambs like babies had better be put aside" p. 30) and even as *Father* ("for the earthly father is at best a fallible creature" p. 27). We are not unaware of the psychological problems fostered by the failure of modern fathers, and the resulting breakdown of the family unit. Nor would we coddle the immature Christian who may be guilty of spiritual infantilism. But we cannot agree that a lifelong sense of dependence upon God is in any real sense unchristian. This sounds too much like Bultmann's rejection of the idea of God's supernatural intervention in the affairs of men.

Notwithstanding, in answer to the question "shall we demythologize our hymns?" we say a resounding "yes." Dr. Routley's emphasis is long overdue—a hymn contains ideas as well as words and should be the product of activist minds as well as vocal participation and sentimental enjoyment. For both liberals and evangelicals, it is true that "there is no single influence in public worship that can so surely condition a congregation to self-deception, to fugitive follies, to religious perversities, as thoughtlessly chosen hymns" (p. 22).

We cannot agree to the type of demythologization which takes familiar biblical phrases and by semantic sleight-of-hand makes of them something unbiblical. Although it is well-high impossible to express infinite truth about a transcendant God in finite verbiage, this is our task; and Scripture (with all its images) is our best guide. Is it not more honest to revise our liturgy and our creeds, if necessary, to conform to our theology? The liberal should feel more comfortable if he dropped the hymns which no longer support his preaching. Or would this create a revolution in the pew which he could not control?

The evangelical too should do his own demythologizing, by insisting that hymn-singing be the product of his rational mind, and by refusing to sing that which is spiritually unhealthy, or with which he cannot agree intellectually.

It is interesting to note that Erik Routley is one of the very few hymnologists who recognizes Wesley's "Love Divine, All Loves Excelling" as a treatise on the Arminian doctrine of Christian

perfection. For to many worshipers and ministers it is no more than a familiar "opening hymn" or a series of poetic phrases about the "love of God." This is typical of the sort of nonsense that we practice in hymn singing.

In our day, if we are not tempted to deny God's concern with mortal affairs, we may be guilty of the idolatry of anthropomorphism. At least some of our modern gospel hymns indicate this, with their attempts to cajole and manipulate the God of eternity, to reduce Him to our own small stature.

Even some of our more respectable gospel songs come close to presenting a humanistic salvation-experience which is no more supernatural new birth than that which is the result of Bultmann's *kerygma.* The historic favorite "It's Real" talks about an authentic spiritual experience for four extended stanzas and a refrain, and scarcely mentions the basis of our faith or the name of Jesus Christ. A more modern ballad by Stuart Hamblen proclaims "It is no secret what God can do," but nowhere in the song is the secret revealed.

We can also do without the hypochondriac songs of comfort that are cherished by some of our fellowships. It would not hurt us at all to exchange "Does Jesus Care?" or "God Will Take Care of You" for the healthy faith expressed in "Be Still, My Soul" or "Give to the Wind Thy Fears." There is a current favorite that wails "It will be worth it all when we see Jesus"—in a day when our standard of living is at its highest, and when it is quite respectable to be known as a fundamentalist! It is at this point that Routley's barbs (like those of Dietrich Bonhoeffer) come close to their mark. Even today, Christians should act and sing like true disciples!

And what about the hymns of tomorrow? Some of us have wondered whether hymn singing might well disappear in the modern church. We attend divine services so seldom (compared with our grandparents) and we are so addicted to spectatorism, that we may well lose acquaintance with the few hymns we now know. During the past thirty years congregations have shown great resistance to new hymns, and few modern poets have given us anything to try.

Of course, we must have new hymns and they should reflect a developing poetic art, perhaps even to a reconsideration of the necessity of rhyme and regular meter. We like Routley's suggestion that some of our new hymns (particularly if planned for evangelism) should borrow the secular flavor of *carols.* Why not use the folk song medium to present gospel truth? At any rate, we join the plea for realistic songs of salvation, in which we temper the ecstatic declaration "And now I am happy all the day" with the honest admission that Christian faith doesn't eliminate all your problems but does help you know where to find their resolution.

For the evangelical believer, the hymnbook will not need to be emasculated by massive excision or reinterpretation. For him, both

the Bible and the hymnal are timeless and still completely relevant. Though he will welcome a "new song" for a new day, Bernard of Clairvaux, Paul Gerhardt, John Newton, James Montgomery and P. P. Bliss will continue to provide him with "songs of Zion." All the techniques of unbelieving demythologization will never remove the "foolishness" or limit the "power of God" which accompanies the preaching and singing of the historic cross.

> Let those refuse to sing
> Who never knew our God,
> But children of the heavenly King
> May speak their joys abroad.
>
> (Watts, "Come We that Love the Lord.")

Book Reviews

James D. Robertson, PhD., Book Review Editor

The Editorial Committee presents in this issue a review of two significant volumes by Asbury Seminary faculty members. The book, *The Vision That Transforms,* published by the Beacon Hill Press, was written by Dr. George A. Turner. It is a revised edition of his Ph.D. dissertation (Harvard University), which first appeared in 1952 under the title *The More Excellent Way*—a monumental work on the biblical bases and historical developments of the doctrine of entire sanctification.

Dr. Delbert R. Rose's Ph.D. dissertation (University of Iowa) has just come from Bethany Fellowship, Inc. press under the title, *A Theology of Christian Experience: Interpreting the Historic Wesleyan Message.* This is a timely publication as we approach the bi-centennial of the founding of American Methodism.

Every serious student of Wesleyana will want to become familiar with these two books.

The Vision Which Transforms, by George Allen Turner. Kansas City: Beacon Hill Press, 1964. 348 pages. $3.95.

This volume is based on the author's earlier monumental work, *The More Excellent Way* (Light and Life Press, 1952, reprinted 1956), which in turn was based on his doctoral dissertation at Harvard (1946). This reviewer was strongly impressed with the immense background of research which was reflected in the previous volume. But he found the present work a great improvement on even that excellent classic.

The first observable item which calls forth a grateful salute is the presence of the footnotes where they belong—at the foot of the page and not hidden away in some relatively inaccessible position at the end of the chapter or book. Nothing is much more annoying to a careful reader than to have to keep turning constantly to the notes.

The type is also more readable, in line with recent emphasis in that direction. The more extensive outlining of the material in each

chapter is a definite aid to the reader. The bibliography is much easier on the eyes, in keeping with its importance.

But the improvements are far more than mechanical. The book breathes a new relevancy for our day. This is shown in the change of title and subtitle—the latter from "The Scriptural Basis of the Wesleyan Message" to "Is Christian Perfection Scriptural?" It is reflected in the new Preface and Introduction. It shows up in the chapter headings, particularly in the change from "The Wesleyan Doctrine Critically Examined" to "Modern Relevance of the Wesleyan Message." This sense of relevancy to the contemporary situation also appears at numerous points in the text.

Naturally this is most apparent in the last chapter. The author has made a valuable contribution in his treatments of "Modern Holiness Movements" (pp. 298-302)—in which he describes Keswick-ianism and Pentecostalism—and "Wesleyan Theology in Contemporary Theological Tension" (pp. 302-322). Under the latter he discusses Liberalism, Neo-orthodoxy, Existentialism and the "theology of experience." Another relevant topic is "The Challenge of Social Ethics." Here the author deals frankly with the failure of Wesleyan groups at times in taking a positive stand against social evils. He says: "If the modern holiness movement were more deeply influenced by the *whole* Bible, *both* old and new Testaments, it would doubtless be more prophetic (and influential) and present a better synthesis of the dual concerns of love toward God and toward one's fellows" (p. 316). He goes on to say: "It must be admitted that the holiness movement as a whole considers its mission and message somewhat irrelevant to the issues of the contemporary social revolution. To the extent that it does so it betrays its biblical and historical heritage" (*ibid.*).

Another interesting section deals with Wesleyanism's "Contribution to the Eumenical Reformation." The author calls attention to Wesley's sermon on "A Catholic Spirit," in which the eighteenth-century prophet pleads for a unity of the Spirit among all believers—in spite of his High Church background.

A contemporary touch appears in a discussion of the theology of the Dead Sea Scrolls in the chapter on "Witnesses in the Intertestamental Period." The author shows how the Essenes of Qumran sought holiness in vain through asceticism.

So far this review has dealt mainly with the helpful changes that have been made in the new volume. But a word should be said about the general impact of the whole book. The reviewer knows of no other work which presents such a systematic, scholarly, comprehensive study of the subject. Dr. Turner has placed all lovers of holiness deeply in his debt by his solid, excellently written book. It is more than an apologetic for Wesleyan doctrine. It is a positive proclamation of the great truth of Christian Perfection which John

Wesley preached in his day with impressive results and which needs to be sounded in our confused and spiritually impoverished century.

Those who have been particularly plagued with the problem of either understanding or defending the Wesleyan doctrine of Christian Perfection in this skeptical age will find their doubts and questions answered here. Lovers of the truth of New Testament holiness will find their faith strengthened and their minds illuminated by this competent study of the subject.

Ralph Earle

A Theology of Christian Experience—Interpreting the Historic Wesleyan Message, by Delbert R. Rose. Minneapolis: Bethany Fellowship, Inc., 1965. 320 pages. $4.95.

Theology can make interesting reading, especially if this is theology that relates to one's own personal experience of God. *A Theology of Christian Experience* is lucid proof of this affirmation. Dr. Delbert R. Rose has given us a combination of history, biography, and theology that makes theology live. Such theology reads strangely like the New Testament itself, which is just such a combination of history, biographical experience, and doctrine.

Briefly stated, this study gives us a synopsis of the rise of the National Holiness Association in America, a sketch of the life and spiritual experience of the Reverend Joseph H. Smith, and the "Gospel of Grace and Glory" which was most clearly set forth in the writings and the preaching of Smith. Dr. Rose writes with warmth and feeling as one who is himself a participant in the Movement. There is here a description from the sensitive mind of one who shares the conviction that the Holy Spirit has inspired the Holiness Movement and given the illumination that resulted in this theology of Christian experience.

The history and the theology are clearly and neatly laid out as one would expect of a good teacher, giving the material the quality of being well-communicated. The easy-to-follow outline is not a mere dividing skeleton, but a living framework giving definitive structure. The reader can appreciate the fact that much historical material as well as a great volume of Smith's writings have been here neatly analyzed for him. This also makes the book useful as resource material for ready reference for the teacher or the minister. The many well-chosen quotations give us the spirit of Smith himself as a teacher and expositor.

The opening historical chapter has a gripping effect upon the reader. The outstanding leaders of the Holiness Movement are introduced to us. Their introduction is by way of a witness to their experience of entire sanctification. One cannot but be impressed by

this array of experience of the Spirit-filled life. The effectiveness of such a pentecostal experience in the life of the Church is indicated in the development of the National Holiness Association and the camp meeting movement across the United States.

Joseph H. Smith illustrates the kind of man that the Holy Spirit selected as an exponent of holiness. His personal testimony and his theological explanation of his spiritual experience makes exceptionally profitable reading for anyone concerned with his own experience or that of anyone else.

Joseph H. Smith was an effective evangelist "full of the Gospel of Jesus Christ." In his own words evangelism meant "the successful propagation of salvation in each and all of its distinctive stages." Said he, "We need a passion for a perfect spirituality." His "School of the Prophets" became a part of the camp meeting movement and prepared evangelists and preachers and Bible teachers for the churches. He was considered by his peers as "the dean of Holiness expositors." His prolific writings might possibly have filled sixty volumes. As Dr. Henry Clay Morrison said of his teaching, "I have known of no man who could state the fundamental doctrines of the Gospel of Christ more clearly and make them more inviting, give them finer emphasis, and gather from them larger fruitfulness." Smith's theology of the "Gospel of Grace and Glory" is given full outline in the latter part of Dr. Rose's book.

Joseph H. Smith believed the Bible to be the only revealed authority for Christian faith. The written word of Scripture was "special" or "supernatural revelation" which was "the true and sure and full record of what God hath spoken." It is important, however, to note that all biblical doctrines are directly or indirectly related to experiential Christianity. Revealed salvation is unrevealed and unrecorded until personally received by faith in each believer's life. Having the body of Scripture without the Spirit who inspires it is to be without the "Word of God." To have the "Word of God," one must have both the letter of Scripture and the living Spirit illuminating that letter to the believing mind. The God of glory is the Triune God who is known through experience. Smith says, "And as man's glory is in God, so God's glory is in man. No other creature represents so much of His wisdom. None but human nature is capable of so much of Himself."

The gift of glory in man was marred by disobedience. This disobedience brought depravity and death within man's nature. Smith held to an extensive rather than an intensive total depravity. He also held to a two-fold nature of sin, distinguishing between sin as an act and sin as a state or condition of the moral nature of the trangressor. Such transgression and such condition could only be redeemed by God Himself. Smith's theology is Christo-centric. Christ, the Lord of glory through His *person* and *work* makes possible the redemption of man. This becomes the Gospel of grace. In Christ, there was a revelation of the infinite love and righteousness of God,

a propitiation of the divine wrath against sin, a reconciliation by substitution between God and men, and a redemption of human nature through a divine renewal wrought in the believer's heart.

Dr. Rose gives considerable attention to Smith's teachings concerning the Holy Spirit. The distinctive mission of the Holy Spirit is considered to be that of making men holy. Just as the Spirit is the "source of inspiration and the fountain of revealed truth to the church," so also "the Spirit is the source and fountain of holiness" in believers. The Holy Spirit brings about in the believer's heart the epochal change called in Scripture "the baptism of the Holy Spirit," "crucified with Christ," "filled with the Spirit," "sealed with the Spirit," "the fullness of Christ," and "perfection." The result is a perfect separation from one's self and presentation to Christ. It is also a perfect purification of the heart from the blight and being of indwelling sin and it is a perfect union with God through the indwelling of the Holy Spirit. Smith saw entire sanctification as the second major part in the redemptive scheme by which man is to be recovered to a greater than his original glory.

Dr. Rose's book is significant history and theology of Christian experience.

Maurice E. Culver

The Church in an Age of Revolution, 1789 to the Present Day, by Alec R. Vidler. Grand Rapids: Eerdmans, 1961. 287 pages. $1.25 (paperback).

This is the second in a series of five volumes to be published in the Pelican History of The Church. The series of five relatively small books, covering the history of the Christian community for nearly twenty centuries, is of necessity a rather sketchy treatment.

The present volume considers twenty some major subjects of vital importance to the life of the Church during the past two centuries. Beginning with the Gallican Church and the French Revolution and concluding with the modern missionary expansion and The Ecumenical Movement in the mid-twentieth century, the author discusses such varied subjects as Christianity in England from 1790 to 1830, The Christian Social Movement, the Pontificate of Pious IX, Kierkegaard, and Eastern Orthodoxy.

It would seem to this reviewer that the author has succeeded well in presenting an accurate summary of the major events, trends, and relationships of the Christian community in the western world, particularly in England. Almost half of the twenty-four chapters deal with some phase of English Christianity. Perhaps this is a pardonable emphasis by a Cambridge scholar. The author furnishes a

significant evaluation of the great events in the life of the Church. He shows clearly the value of right choice on the part of responsible leadership, at the same time pointing out the unfortunate results of wrong decisions.

The book demonstrates the author's ability to make important analytical studies of events within the life of the Church. From this point of view the reader can share with confidence the conclusions which are made upon the subjects discussed. One of these conclusions relates to the Ecumenical Movement (p. 267):

> By common consent, the most serious limitation of the ecumenical movement all along has been its top-heaviness. It has tended to be a head without a body. The actual participants in the movement were mostly church leaders, whether lay or clerical, and theologians. The ordinary church members in all denominations lagged far behind, and in most cases were not even aware that their representatives were drawing closer together. If everything depended on the leaders of the movement, there might by now be few remaining barriers to the achievement of unity. But church unity means unity on the ground floor, the bringing together into one church in cities and towns and villages of congregations that have been separated. Here, even more than at the higher levels of cooperation, what have been called "non-theological factors" play an important and often an obstructive part.

Howard F. Shipps

God's Glory, by Donald Grey Barnhouse. Grand Rapids: Eerdmans, 1964. 202 pages. $4.50.

This is the tenth and last volume of the author's comprehensive exposition of Bible doctrines which begins with Paul's epistle to the Romans. The present volume deals exhaustively with Romans 14:13 through Romans 16:27. Some of the other titles in the series are: *Man's Ruin, God's Grace, God's Heirs, God's Covenants,* and *God's Discipline.* Here Dr. Barnhouse examines each passage both in the light of its immediate context and also that of the entire teaching of Scripture. There is nothing dull about these expositions. Abstract biblical truth is set in the context of brief contemporary life situations, and it comes alive. Doctrinal truths are presented in popular form without loss of original significance. With this treatise the book of Romans should take on new meaning and warmth for both layman and minister.

James D. Robertson

Karl Barth's Doctrine of the Holy Scripture, by Klaas Runia. Grand Rapids: Eerdmans, 1962. ix plus 225 pages. $4.00.

Swiss professor-emeritus Karl Barth is considered the most influential theologian of the twentieth century. The most controversial phase of his massive system of dogmatics is the doctrine of the Word of God—his view of the Bible. In Runia's volume this important phase of Barth's thought receives an accurate description and analysis.

The author, professor of Theology in Reformed Theological College in Victoria, Australia, was reared in the Netherlands. His theological degrees were earned in Amsterdam where he studied under one of today's best-known theologians and an expert of Barthian theology, G. C. Berkouwer. Such a critic is entitled to attention, and in this resulting critique the reader is not likely to be disappointed.

The author carefully sets forth among other things, Barth's view of the Bible as not the equivalent of divine revelation but rather as the witness to that revelation. The Bible is not the Word of God but it contains and bears witness to the Word of God. Only that portion of the Bible which redemptively "speaks to my condition" is to me the Word of God. The Bible is not the Word of God unless subjectively validated.

Because God revealed Himself through fallible men the result contains both truth and error. Barth gives no criteria by which the truth or the divine can be separated from the human and erroneous. He dwells on the parallel between the incarnation of Christ and the inspiration of the Bible. After warning against Doceticism (the view that Jesus was only apparently, not actually, human) he adds that to think of the Bible as infallible ends in the heresy of Doceticism with reference to the Bible. As author Klaas points out in criticism of Barth, when this parallelism is pushed to its logical conclusion one must conclude that Jesus was sinful in order to be really human. This Barth does not do, and hence is inconsistent. Klaas appropriately asks (p. 78), if Christ could be truly human and yet sinless why could not the divine revelation be infallible even though mediated through fallible, sinful men? Barth argues that in the miracles of Jesus the blind walk, the dead are raised and sinful, erring men speak the Word of God—all are miracles—hence the Bible is fallible yet miraculous. Klaas counters by saying the lame who experience the miracle of healing no longer remained lame, the blind were no longer blind. The effect of the miracle therefore is that the malady no longer continues to exist. Accordingly God-inspired men need not have been in error when they were recording divine revelation. The deficiency in Barth's (and the Reformed) doctrine of grace is implicit here. Barth does not believe that grace is sufficient to deal

adequately with the sin problem; neither does he believe inspiration is sufficiently miraculous to assure inerrancy.

It seems rather strange to this reviewer that Klaas defends the deductive method in proving the doctrine of infallibility of the Bible. He defines this method as starting with the testimony of Scripture about itself, but does not tell us where this scriptural testimony is to be found, and later implies that it has to be formulated by an inductive procedure (pp. 114f). However, he does criticize Warfield's deductive approach and appreciates much in the methodology of Barth.

The book ends with a restatement of the authority of the Bible in a realistic and open-eyed manner, thus affirming faith in the trustworthiness of the Bible without being naive or bigoted. The volume ends with an affirmation of faith. The format is expertly done; the footnotes at the bottom of the page, rather than at the end of the chapter, greatly facilitates use. A complete bibliography at the end of the book would have been a great convenience. Every pastor and alert layman needs to be conversant with current dialogue concerning biblical authority, and, in the judgment of this reviewer, he can find no better presentation of the case.

George A. Turner

Preaching Values from the Papyri, by Herschel L. Hobbs. Grand Rapids: Baker, 1964. 123 pages. $2.95.

For some seventy years students of the New Testament have been aware of the relevance of documents, mostly from Egypt, written on fragile papyri fragments. James Hope Moulton and Adolph Deissmann pioneered in studying this vast amount of material taken from ancient Egyptian cemeteries and deposited in European libraries, thus making it available for Bible students. A classic in this field is Deissmann's *Light From The Ancient East.* In his volume Hobbs, pastor of the First Baptist Church, Oklahoma City, makes available to the student unable to use Greek some of the practical results of his study. He has taken up where Deissmann left off. The present work is based largely upon *The Vocabulary of the Greek New Testament* by Moulton and Milligan (Grand Rapids: Eerdmans, 1949). From this mass of material the author has selected some forty Greek terms which he has found helpful in his own sermon preparation. Typical of these terms are the Greek words often translated apostasy, baptize, testament, witness, and appearance (*parousia*). After noting the significance of these terms in their secular contexts in

the papyri, the bearing of them on New Testament passages is noted. Here the careful reader will find useful clues to the meaning of many texts. The work is done in a painstaking manner. Especially commendable is the success of this volume in bridging the gap between the linguist and the preacher or Bible teacher. It will be useful to one unable to use the tools to biblical languages and it will stimulate the interest of those whose tools are rusty. For the specialist it will serve as an example of effective popularization. The words are well chosen. In some cases, as in the treatment of "Lord," material from Deissmann (*Light From The Ancient East*) was not included. The book lacks the scientific precision and objectivity which the specialist will demand. In a few cases partisan doctrine intrudes upon the exegesis, as in the treatment of the word for baptize. But the main purpose of the book is abundantly achieved—that of making available to the non-specialist documents relevant to a better understanding of the New Testament.

George A. Turner

Nehemiah Speaks Again, by K. Owen White. Nashville: Broadman, 1964. 122 pages. $2.50.

Sermons which seek to apply the message of a Bible book to the present situation are always to be welcomed and are none too numerous. This book of twelve sermons based upon Nehemiah is such a book.

The preacher spent his youth in Canada and completed his education in the United States. He has served important pastorates in the Southern Baptist Convention. These messages are good examples of how the timeless truths of the Bible can be made relevant to today's changing situation. In these messages the preacher does not take a text and soon depart from it. Instead, he continually makes transition from the Bible text and context to the contemporary scene. In his use of illustrations he has commendable discipline, never using them merely for their own sake, but always to reinforce scripture truth.

The preacher writes as an evangelical. Like the prophets of old he is concerned with the evils of the present generation and convinced that the only remedy is the grace of God. The reader will find edification for his own mind and heart; and the preacher will find here, in addition, worthy examples of critical preaching.

James D. Robertson

A Businessman Looks at the Bible, by W. Maxey Jarman. Westwood, N.J.: Revell, 1965. 160 pages. $2.95.

A prominent Southern Baptist layman applies the principles of his successful business career to the business of the Christian life. In non-technical language the author seeks to foster faith in the Bible as he confidently goes free-wheeling through the gamut of human existence. The book obviously is limited in depth when it ranges in scope to include the following subjects: Man, Salvation, Prayer, Faith, Growth, Dispensations, The Fall, Depravity, Judgment, Capital Punishment, Prophecy, Hypocrites, and The Second Coming of Christ. This is not a rags-to-riches success story, but a down-to-earth witness to his Southern Baptist faith and practice.

Ralph L. Lewis

Another Look at Seventh-day Adventism, by Norman F. Douty. Grand Rapids: Baker, 1962. 224 pages. $3.50.

This book grew out of a pastoral responsibility with no desire for controversy. But, as the title suggests, the author is shocked at the lack of penetration, as he sees it, in the defenses of Seventh-day Adventism by Dr. Barnhouse (in the *Eternity* magazine) and in Walter R. Martin's volume, *The Truth about Seventh-day Adventism.* Mr. Douty's research is thorough, his documentation full, and his spirit one of fairness and kindness. The result is to show how far the movement has departed from the teachings of God's Word as held by historic Christianity.

Beneath the later glosses, he uncovers the fact that there has never been a repudiation of the "inspiration of Mrs. White," which detracts from their view of the Scriptures, making it less than Protestant. An inadequate doctrine of man leads to a faulty view of the humanity of Christ and of the meaning of death. Salvation becomes a tentative thing. The atonement was not completed on the Cross. It belongs to the end time. Errors are traced to their source in the views of the Sabbath, prophecy, and eschatology. There is a careful analysis of Mrs. White's visions with the conclusion that she was deceived by Satan and so misled the movement. Adventists, he says, should be recognized as children of God and taken to the heart of every Christian if they truly acknowledge Christ as Lord and Saviour. But he concludes that Adventism is characterized by delusion and should be avoided. Anyone who disagrees ought at least to read the book.

Wilber T. Dayton

The Dead Sea Scrolls, by Menahem Mansoor. Grand Rapids: Eerdmans, 1964. 210 pages. $4.00.

This book, by the professor of Hebrew and Semitic Studies at the University of Wisconsin, is the first of a series of college texts and study guides in the field of biblical archaeology. It comes in the form of a teacher's syllabus rigidly outlined. There are twenty-two chapters in all. A concluding section contains a general review of the chapters, a glossary of terms and proper names, a list of the main scrolls, a bibliography, and a chronological table of the period from 586 B.C. to 200 A.D. An excellent index closes the volume.

The first four chapters discuss such matters as the initial discovery of the scrolls, the contents of the Qumran library, the excavation of the ruins of Qumran and aspects of how the scrolls were dated. Chapters five and six discuss discoveries made at nearby sites—Wadi Murabbaat, Khirbet Mird and others. Several of the most important scrolls in the total cache are treated in chapters seven through thirteen. The author then focuses attention on the doctrines of the Qumran community and compares them with known sects of Judaism and with Christianity of the period 200 B.C. to 200 A.D. The last three chapters relate primarily to significant discoveries from the caves along the cliffs bordering the southern portion of the west shore of the Dead Sea. In this connection, Israeli archaeologists have been largely responsible for contributing to our knowledge of a little known period of Jewish history dating from 70 A.D. to 135 A.D.

Each chapter follows a definite structure pattern. First there is a short introductory statement, next a list of books from which certain pages are cited as recommended reading. The main body of each chapter is closely outlined with each major and each minor point consisting of a terse, fact-packed sentence or paragraph. At the end of each chapter are topics for study and discussion.

This book if not for pleasure reading; it is intended for serious study and mastery of pertinent information. In spite of some limitations and handicaps in the method of presentation, the book is valuable as a source reference book and as a study guide.

The student will find here the essential information needed for a basic understanding of the Dead Sea Scrolls. While the number of technical terms are reduced to a minimum, technical aspects of the study of these scrolls are presented with clarity. To be appreciated is the extended discussion of the doctrines of the Qumran people. This constitutes a helpful background for New Testament study. The author treats with fairness distinctive features of New

Testament doctrine, particularly in regard to the distinctive differences between the Teacher of Righteousness of the Qumran sect and Jesus Christ.

Another valuable contribution is the information concerning the Bar Kochba revolt of 132-135 A.D. Heretofore only scattered and inadequate data has been accessible to the student. But Professor Mansoor presents information only up to the summer of 1961 A.D. Many new facts have been discovered since this date. It is regrettable that three years must elapse between the writing of a manuscript and its publication.

For its purpose this book is excellent. Some may find it dull; others will find it exciting. To be fair, all will have to admit that the book is brimful of trustworthy information and that it is quite free from undisciplined conclusions.

G. Herbert Livingston

Book Notices

The Preacher's Portrait, by John R. W. Stott. Grand Rapids: Eerdmans, 1961. 124 pages. $1.45.

The rector of All Souls, London, gives us a practical study of the terms used in the New Testament to describe the minister and his task.

Crowded to Christ, by L. E. Maxwell. Grand Rapids: Eerdmans, 1964. 354 pages. $2.25.

A worthwhile book designed not only to highlight reasons why victory is lacking in the lives of many Christians but also to furnish guidance in the Christian way.

Death of a Myth, by Kyle Haseldon. New York: Friendship Press, 1964. 175 pages. $1.75.

Writing about people in the United States who are of Spanish American descent, the author seeks to explode popular misconceptions.

To Hunger No More, by I. W. Moomaw. New York: Friendship Press, 1963. 163 pages. $1.95.

The little-known story of the work of church-sponsored agriculturalists and nutritionists during the past century in their efforts to solve the world's problems of malnutrition and starvation.

The Challenge of World Communism in Asia, by T. R. Saunders, Th.D. Grand Rapids: Eerdmans, 1964. 125 pages. $1.95.

A former missionary to China writes with understanding and insight of the religious, political, and sociological aspects of world Communism in a manner that not only informs but challenges.

The World's Great Sermons in Outline, selected and edited by S. B. Quincer. Grand Rapids: Eerdmans, 1964. *Alexander Maclaren* (Vol. I), *Matthew Henry* (Vol. II), *George Whitefield* (Vol. III), *Joseph Parker* (Vol. IV), *Jonathan Edwards* (Vol. V). 148-163 pages. $1.45 to $1.65.

These outlines, used suggestively, should constitute a rich source of inspiration and guidance for many a future sermon.

ERRATUM

Page 69, lines 3, 4 should read

ROY HALLMAN is Minister of Music, The First Presbyterian Church, Tulsa, Oklahoma.

Instead of

The First Methodist Church

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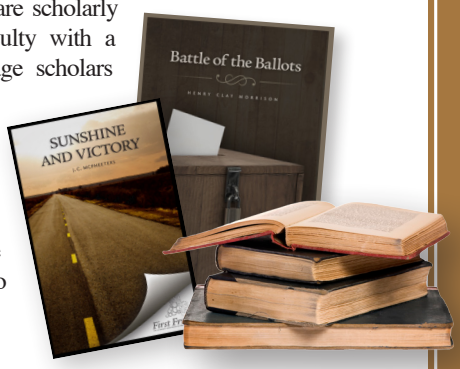

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